AUGUST 1

VOGUE

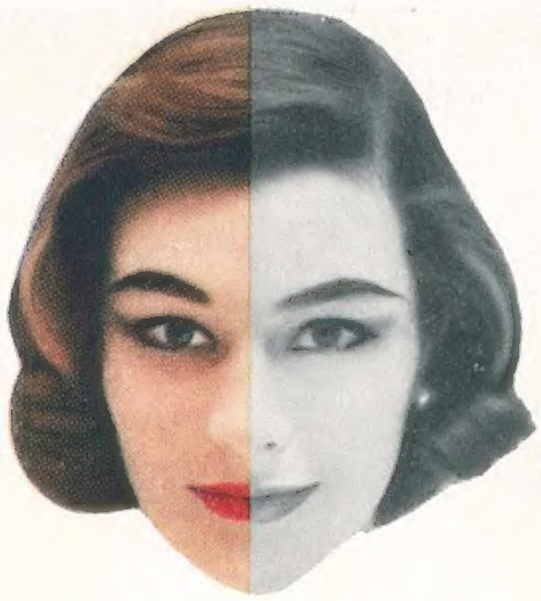
COLLEGE ISSUE

Young Americana Fashions 1954



50 CENTS

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I HAVE A SPLIT  PERSONALITY

SOMETIMES I LIKE A LONG COAT



SUCH AS THIS DEEP-AND-WIDE-COLLARED LONG SWEEP
OF INKY BLACK ALPACA. SIZES 6 TO 18. ABOUT $85.

SOMETIMES I LIKE A SHORT COAT



SUCH AS THIS ONE THAT'S BRIEF AND SWEET AND ALSO
IN LUSH PERUVIAN ALPACA. SIZES 6 TO 18. ABOUT $65.

...AND I LOVE BOTH BY Swansdown®

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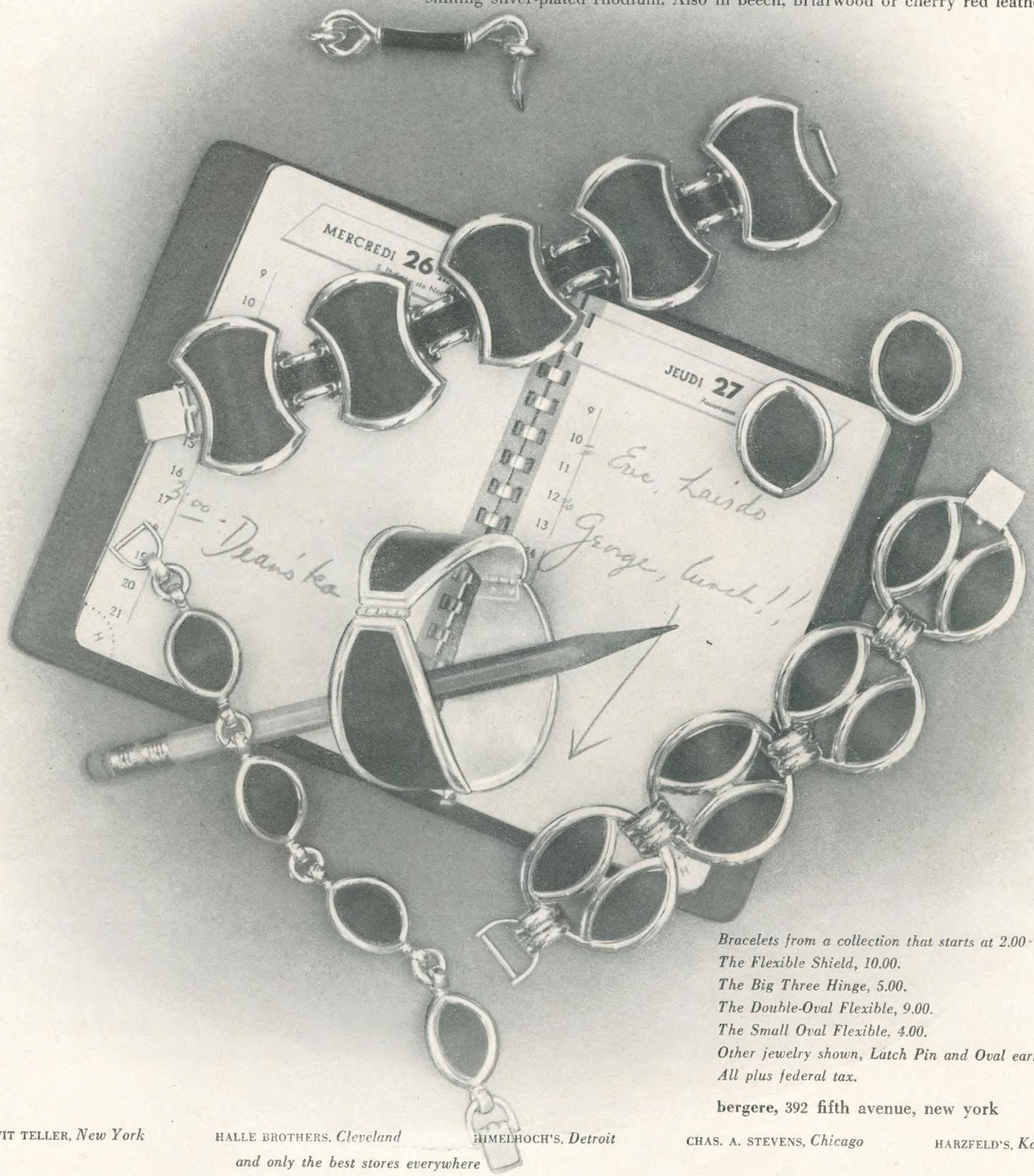
THE HOUSE OF SWANSDOWN, INC. • 500 SEVENTH AVENUE • NEW YORK 18, N. Y. • KEEPS SHAPE WITH ARMO • PRICES SLIGHTLY HIGHER SOUTH AND WEST



FABRIC-OF-FRANCE "ANTIQUE", HEAVENLY BLEND OF SILK, WORSTED AND MOHAIR CREATED IN PICARDY FOR LILLI ANN. STUNNING NEW TUFTED COLLAR AND PEPLUM . . . HAND-CUT AUSTRIAN JEWEL BUTTONS . . . GREY, BEIGE, GOLD, COGNAC, GREEN . . . ABOUT ONE HUNDRED DOLLARS AT FINE STORES OR WRITE LILLI ANN, 16TH AND HARRISON, SAN FRANCISCO OR 512 SEVENTH AVENUE, NEW YORK.

leather jewelry in lead pencil grey bergère

Dashing new thoroughbred fashion, dated for city-country-campus. Polished leather set off with shining silver-plated rhodium. Also in beech, briarwood or cherry red leather.



Bracelets from a collection that starts at 2.00
The Flexible Shield, 10.00.
The Big Three Hinge, 5.00.
The Double-Oval Flexible, 9.00.
The Small Oval Flexible, 4.00.
Other jewelry shown, Latch Pin and Oval earrings, 2.00.
All plus federal tax.

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Vogue
August 1, 1954

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Vol. 124, No. 2
Whole No. 1932

Peck *and* Peck

Palumbo



PROVED CHAMPION... *Ch. Nether-Lair's Banner de Gyselaer*

Peck & Peck's champion—a Hadley cashmere that's sure to win top honors wherever shown. Its most newsworthy feature—the open zig-zag knit about the neck. In yellow, light blue or white, 24.95. Another champion, Mrs. Whitney Peterson's Keeshond, consistently outstanding winner.

OUR *Hadley Cashmeres*

NEW YORK • CHICAGO • BOSTON • PHILADELPHIA • BALTIMORE • DETROIT • CLEVELAND • ST. LOUIS • MINNEAPOLIS • ST. PAUL
INDIANAPOLIS • ATLANTA • WASHINGTON, D. C. • CINCINNATI • KANSAS CITY • MILWAUKEE • HARTFORD • BUFFALO • PROVIDENCE



Must

Must have Craig tartans for my room—

sturdy, washable cotton plaids—the Royal Stewart, predominantly red;

Hunting Chisholm, brown; Princess Mary, green; Black Watch,

blue and green; and a very feminine adaptation, in pink and black,

of the Dress McPherson. Studio throw, 19.95—bolster, 14.95—pillow sham, 7.95—

clip-top draperies: 36 inches long, 7.95 a pair—72 inches, 14.95—90 inches, 17.95—

valances, 2.95 each—and gay, solid color toss pillows, 4.95 each. Everything in the Bedroom Shop



have

Must have Ballantynes and bare knees on campus

To complement our own impeccable Scotch cashmeres, Pembroke Squires has designed Bermuda shorts and a wonderful new Bermuda-length skirt in navy, white and rose-red wool. Shorts, 14.95—skirt, 22.95

The indispensables: cardigan, 27.95—short-sleeved pullover, 19.95 long-sleeved pullover, 24.95—**the collection, in the College Shop**

Lord & Taylor—New York, Manhasset, Westchester, Millburn, West Hartford



Photo Blumenfeld
Hat Mr. John

SEYMOUR FOX

DAYTON'S OVAL ROOM®
MINNEAPOLIS ROCHESTER



The exclusive "WEAR-me-WITH" dress

for little girls..... by youngland



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HUTZLER BROS., BALTIMORE
FILENE'S, BOSTON
JULIUS GARFINCKEL & CO., WASHINGTON, D. C.
KAUFMANN'S, PITTSBURGH

It's a jumper, a pinafore, a dress . . . a year 'round wardrobe all in one! The "Wear-me-With" dress is carefully made of Bates Disciplined cotton, in bluejay, red, or gold. Sizes 3 to 6X, about $6. *Sizes 7 to 12, about* $8. *On the clothestree, to go with her "Wear-me-With": Blouse of natural cotton challis, peppered with red rosebuds. Size 3 to 6X, about* $3. *Sizes 7 to 12, about* $4. *Under her "Wear-me-With": Dress of Galey & Lord block-checked gingham in bluejay, schoolhouse red, or gold. White collar and cuffs. Sizes 3 to 6X, about* $5. *Sizes 7 to 12, about* $6. *At fine stores listed, or for store nearest you, write to: Sam Landorf & Company, Inc., 64 W. 36th St., N.Y. 18, N.Y.*

Occasionally, we encounter a compelent woman driver who wonders if the Cadillac car might be difficult for her to handle. But, oh, how quickly her doubts all vanish when she takes the beautiful wheel in her hands! She discovers that a Cadillac, with all its size and weight and luxury, drives and handles with incredible ease. Steering is miraculously light and sure . . . braking is soft and easy and positive . . . and parking calls only for the gentlest touch of toe and hand. And she also discovers a new sense of motoring confidence. For it adds to her poise and self-assurance to know that her car is recognized everywhere as the "Standard of the World." If you have ever wondered what it would be like to drive a Cadillac, we urge you to visit your dealer soon. The answer is waiting for you in his showroom—and you'll be welcome at any time!

Cadillac

Gown and accessories by Christian Dior from his New York collection for Cadillac.



CADILLAC MOTOR CAR DIVISION • GENERAL MOTORS CORPORATION



There's a new



The new texture-toned jersey dress color co-ordinated with jersey tweed jacket—a natural for country-to-city travels. Jersey knit of wool always bounces back, won't sag or stretch out of shape. Gives you a dividend in grooming. In olive green sparked with sulfur yellow. Ensemble about $30.



For the suit that lives 45 minutes from town . . . the softest of wool tweeds in a new ginger tone! A striking example of wool's tailoring perfection. See how this suit conforms to the shoulder, follows your figure. The unique suppleness of wool makes it mold more obediently . . . truly fit. About $140.

Weekenders? No longer!
Country clothes live a new life today.

They're the clothes you shop in . . .
drive in . . .
relax in . . .
The clothes that give!
that twist . . .
that turn . . .
that reach . . .
They're the clothes you *live* in.

To fit this new yardstick for country clothes . . . you'll find wool sets the standard.

For wool is a springy, free-action fibre. Wool has the bounce—the *give*—that make your country clothes comfortable, non-constricting.

You can sit on a stone fence . . . get caught in a drizzle . . . jump in and out of your car umpteen times—and still look fresh at sunset when you wear wool. Yes, wool can stand a lot of living.

And because wool has weathered the strong rains and hot suns—right on the sheep's back—wool thrives on wear—seams won't pull, hemlines won't droop, *colors won't change!*

When you see a woman with that studied, carefree look you admire in country clothes, you can be sure the all-wool label is there, and that she's on the wool standard.

Would you like to know where you can buy the new wools shown on these pages? For the store nearest you, write to WOOL, 420 Lexington Avenue, New York 17, New York.



nothing measures

yardstick for country clothes



In bonfire red (left) this over-suit coat gives you the fling of color every wardrobe needs. Its fabric—close-cropped wool fleece. Because wool absorbs color so thoroughly, its striking hue will stay vivid always. About $270.

In blueberry blues (right) this new, lacy tweed ensemble is one of wool's most magnificent contributions to the country scene. Beautiful proof, too, of wool's more exciting textures. Cardigan coat with matching skirt, about $185.

The men's choice: 100% wool box plaid jacket, about $40; coffee-brown and charcoal striped wool jacket, about $45.

up to Wool

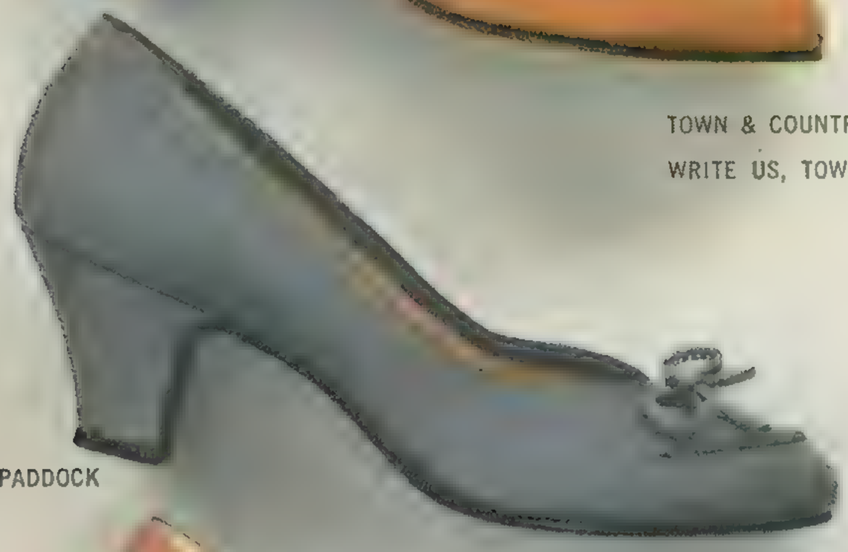
Town & Country Shoes

real pigskin in wonderful ginger pig or
flint gray pig, great city-country-campus
fashion that won't break your piggy bank.
All Town and Country exclusives.

TOWN & COUNTRY SHOES, **8.95** TO **10.95** THE PAIR. MATCHING T & C BAGS, **5.00** TO **10.95** PLUS TAX.
WRITE US, TOWN & COUNTRY SHOES, EMPIRE STATE BLDG., NEW YORK FOR NAME OF STORE NEAREST YOU.



TULIP TOE



PADDOCK



SERGEANT



PAPOOSE





TEMPO

JUNIOR HOUSE

Milwaukee



New blackboard grey yarn-dyed wool flannel . . . slim skirt, about **$13;** *night-shirt jumper, about* **$18;** *knee-high walking skirt with red taffeta lining, red panties, about* **$15;** *. . . all with red leather belts appliqued with brass hearts. Coordinated with white wool jerseys embroidered with red-and-black "Lion of Venus": slipover, about* **$13;** *cardigan, about* **$18.** *Heart-buttoned shirt of red cotton broadcloth, about* **$7.** *Sizes 7 to 15.*

At better stores everywhere, or write to: *JUNIOR HOUSE, INC., Milwaukee 4, Wisconsin or 1441 Broadway, New York 18, N. Y.*

Gather your clan separates!

time to pick your pets from new Pendleton Scotch Tartans! Take this authentic Johnstone, for one…see how gently it's tailored into the timeless Pendleton 49'er jacket…how perfectly it pairs with your tapered trews or slender skirt…and with lady-like vest and cloche to match. It's a flawless hat-to-hemline look that shows you…and everyone…you've picked separates such as only Pendleton looms, designs, tailors…only of precious pure virgin wool!

49'er Jacket 19.95; Skirt 14.95;
Trews 17.95; Vest 9.95; Cloche 6.95



Ted Rand

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DAZZLE® a SPRINGMAID Cotton

NELLY DON'S APRON-SKIRT DRESS

Simple, understated lines effectively outlined by ball-fringe trim... city-dark elegance for now and later. In Springmaid's new Dazzle..a silky combed broadcloth that stays neater, fresher, needs no starching. Black, navy, toast; sizes 10 to 20: $17.98 in SBF Nelly Don Shop-Second Floor.



FLECK TWEED—a magnificent all-wool tweed jersey by Security, styled with the simple distinction and attention to detail that makes Aywon Originals favored wherever smart women shop. The dress with the criss crossed bodice is punctuated by a jewelled button. The dress with the flowing Princess line is touched with velvet. Both in misses sizes. Each $40.

At Saks Fifth Avenue • New York • Beverly Hills • Detroit • Chicago • White Plains and fine stores everywhere. AYWON DRESS CO., 525 Seventh Ave., New York 18

PHOTOGRAPHED IN THE APARTMENT OF JERRY REICH

when there's a man in the picture...



BELTS BY CALDERON JOHN FREDERICS CHARMERS

Adelaar *separates*

You're his two favorite women—in Adelaar's slightly sensational separates. The blouses, different as day to night, but both cape collared, thickly fringed, and happily married to the same wonderful skirt. All in pure wool jersey by Kobe, the skirt completely lined in rayon taffeta. The blouses, white, mauve, camel, mint, brick, camellia pink, violet, black. The skirt, black, walnut, navy, brown heather, oxford heather, olive green, violet. All in sizes 10 to 18. Each $7.95*. For store nearest you, write to Adelaar, 525 Seventh Avenue, New York 18, N.Y. *SLIGHTLY HIGHER IN THE WEST

Lord & Taylor, New York; Hudson's, Detroit; Marshall Field & Company, Chicago; J. W. Robinson, Beverly Hills, Los Angeles; John Wanamaker, Philadelphia; Hutzler Bros., Baltimore; Kaufmann's, Pittsburgh; The Dayton Co., Minneapolis; Halle Bros., Cleveland; Stix Baer & Fuller, St. Louis; Frost Bros., San Antonio; Roos Brothers, San Francisco.

Pringle of Scotland

Medici Blue – the little turtle-neck and the cardigan. The nicest cashmere fully fashioned for a neat fit.



BY APPOINTMENT MANUFACTURERS OF KNITTED GARMENTS TO H. M. QUEEN ELIZABETH THE QUEEN MOTHER



dan Millstein

brings PARIS to you with*

The Domino Suit

The most important suit in all Paris . . . interpreted with dramatic excitement. Black velvet contrast on the domino collar and cuffs. Black Magic or Banker's Grey Mayflower flannel, sizes 10 to 16. About $100.

**Featured exclusively at our PARIS IMPORT agency in your city or write:*

DAN MILLSTEIN, INC. 205 W. 39TH ST. NEW YORK



Snuggle into Ludwig's
reversible . . . a
wonderfully wearable
new version of his famous
teddy bear coat. Downy-soft
alpaca pile in pearl-grey,
heather-blue, or dusty-pink
with companion tweeds.
Sizes for misses or juniors.
About $89.

Lumay

designed by LUDWIG

Peck and Peck, all stores

For store nearest you write:
Lumay Coat Co., 512 Seventh Ave., New York



FROM SAN FRANCISCO . . . expect casual clothes to have a cosmopolitan air, to be so practical we guarantee hand washing! As witness, these PAIR-OFFS IN FLANNELON, half Orlon (Dupont's Acrylic fiber) and half wool . . . in a plaid spaced concertina skirt, or a solid double concertina, both about 20.00; in a plaid slim skirt, about 11.00 and cardigan, about 13.00.

The blouse, our VELVANYL SUITER which blends acetate and nylon, color-coordinates. About 7.00

Koret of California

At these fine stores or write Koret of California, Dept. AV, 611 Mission Street, San Francisco 5, California for store nearest you.
Olds and King, Portland. Wellan's, Alexandria. Armstrong's, Cedar Rapids. Frederick and Nelson, Seattle.

VALLEY DRAMATIZES THE WRAPTUROUS BAREBACK



the important nude look
in a brilliant new twist
that really stays on.
Newly smart in opulent suede or
scintillant Lustre calf for day and late day,
now through Fall . . . 17.95
Slightly higher Denver west,
at fine stores or write
Valley Shoe Corporation, St. Louis



This Takes Doing . . .

Taming a tweed to a soft purr.
Making it shape around the figure,
roll over at the lapel and
behave under a belt.
Handmacher has done it.
And, using an exclusive imported
tweed, has turned out
the most subtly beautiful
suit of the season.

Don't you agree? $69.95

- Also in flannel and Striella
- In Misses, Junior and Young Proportioned Plus Sizes.

JOHN-FREDERICS HAT

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HANDMACHER-VOGEL, INC., 533 SEVENTH AVE., DEPT. V-9, NEW YORK 18, N. Y.

"YOU CAN FEEL THE GOOD FIT

HANDMACHER SHOPS AT LEADING STORES LISTED ON PAGE 70

Seymour Fox



Anglo Fabrics

PREMIER

THE VANGUARD OF ELEGANCE

LILLY DACHE



Imperial BY CHRYSLER

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Radio City Music Hall

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pour la Finance et l'Industrie

It is truer today than ever—that merely to be *seen* in the Imperial by Chrysler is to win that deference accorded only to those of undeniable position and good taste. The reason for this will be readily apparent the instant you discover its rich distinction of inward and outward beauty . . . and even more certainly the very first time you feel the complete road mastery that is yours with its remarkable 235 HP FirePower V-8 engine and fully-automatic PowerFlite transmission.
We invite you to discover, today, how unequivocally *the power of leadership is yours in an Imperial by Chrysler.*

THE FINEST CAR AMERICA
HAS YET PRODUCED





Donnybrook tailoring distinguishes every line of this handsome clutch coat with focal-point collar. The sumptuous fabric—Chatham's "Lamaloft", 100% virgin wool, softened and silkened with precious Peruvian llama fleece. In peacock and a wide and wonderful choice of important fall colors, 8–20, about $40.00. Chatham's "Lamaloft" is made exclusively for

Donnybrook

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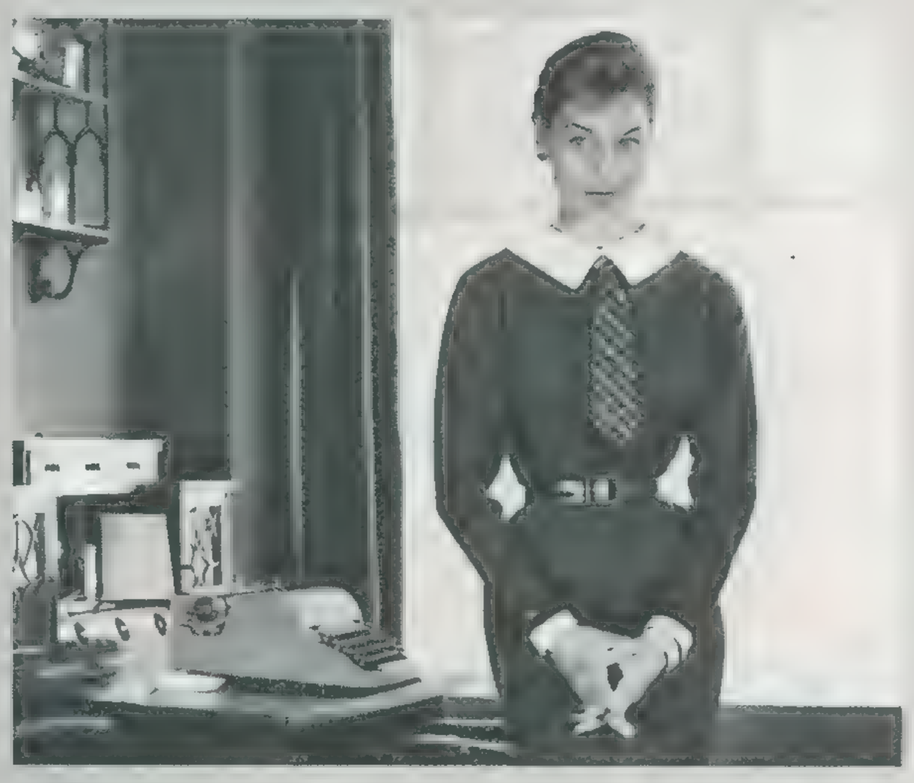
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Chatham Manufacturing Company
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Smart girl—*and looks it!*





University-Tie Flannel: Charcoal lit by white, for this year's important small boy look. By Jr. Sophisticates. Undisputable accessory the Remington Quiet-riter, the smart portable typewriter with Miracle Tab.



The Sailor Collar Corduroy *Above:* The braid-trimmed collar makes the point in back. By Haymaker. Natural adjunct, the Remington Quiet-riter.

The Scarfed Tweed Coat Dress *Left:* For a country campus, for any weekend in town. By Jr. Sophisticates.

Hat by John Frederics; Hair Band by Ben-Hur; Jewelry by Castlecliff; Bags by Jana; Shoes by Capezio

Typewriter by Remington Rand

Paseo Wool Casuals



SUIT & COAT DESIGNED BY JERY GRINEL • PETITE PASEOS BY ELINOR

MOBILE SUITS AND SEPARATES: Non-stop clothes designed with stay-fresh charms for big and little busybodies. Keyed to contemporary living in Paseo's own modern miracle wool knit fabric.

Specially processed and controlled with Pellon to actually preserve their shape . . . never show the strain of your active life. All in luxury textured 100% wool tweeds or rich solid colors. Cardigan suit, in misses and junior sizes . . . about **$35** • Matching trench coat . . . about **$55** • Little girl suits 3-6X . . . about **$19.95.** 7-14 . . . about **$25**

At the best stores or write:

HOLLYWOOD KNITTING MILLS • 1044 SO. HOPE STREET • LOS ANGELES, CALIFORNIA

*Fouke-dyed** *South Africa Fur Seal*

... bright lustre for the Fall fashion scene ...
Gondolier's Middy or
*Little Cutaway Wrap — about $600**
Both designed to fit young perfectionists of the "Average American" height ... 5' *5" or under*

**plus tax*



**Transveldt-processed, Neutral Brown*

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Washington, D.C. — ERLEBACHER'S
White Plains, N. Y. — PROJANSKYS FURS
Worcester, Mass. — RICHARD HEALY CO.

HATS BY JOHN FREDERICS

TOMORROW'S SUIT Brevity



HAPPILY COORDINATED, **BREVITY'S** NEWEST
THREE PIECE SUIT COMBINES
FORSTMANN'S COMPANION FABRICS,
DUVELAINE AND MELVA, AND
COMPLETES THE PICTURE WITH
WOOL JERSEY BLOUSE AND LINING.
IN BRISK, NEW, FALL SHADES.
GREEN, LIGHT BARK AND CHARCOAL DUSK
SIZES 8 TO 16, ABOUT $125.00 AT
FINE STORES EVERYWHERE.

FOR STORE NEAREST YOU WRITE
BREVITY, 214 WEST 39TH STREET
NEW YORK 18, N. Y.



. . . it's an ingeniously designed elastic longline that *never* rides up. When you try it in the fitting room, you'll know exactly what we mean. In an exclusive, pre-shrunk cotton-and-nylon leno elastic with nylon marquisette cups; white or black. **$6**
At all fine stores, or for store nearest you, write to Bali Brassiere Co., Inc., 393 Fifth Avenue, New York 16, N. Y.

THE WORLD WELCOMES A NEW *Bali* BEAUTY



Lorch of Dallas registers for college with a wonderful co-ordinated Hubbies suit . . . 100% wool plaid "going steady" with softest worsted jersey. Strict-line skirt under a cropped cardigan jacket sleeved with jersey . . . both parts over a matching jersey blouse. Oxford grey with cognac or rose, brown with turquoise. Sizes 8 to 18. Blouse, about $8. Suit, about $25. Write for nearest store.

LORCH • POYDRAS AT WOOD • DALLAS



Look long
at this coat.
It has a
perfection
you seldom find.
Clyde
hand-tailors it
of the world's
most precious
fabrics--
EINIGER's
luxury-loomed
pure cashmere,
vicuna,
camel hair,
or Clyde fleece.
For the store
nearest you,
write Clyde, Ltd.,
205 West 39th St.,
New York 18.





Nelly Don cuts a wonderful figure!

Very "good figuring" at Nelly Don's this fall—any way you look at it! Each in this series is **the dress under $30.00.** Beautifully cut with smart and easy lines in excellent fabrics. A fine little well-rounded wardrobe that takes you anywhere—meets your most exacting fashion taste. For store nearest you, see page 157. Or write Nelly Don, Kansas City, Mo.

Cardigan coatdress, opposite page, in herringbone check wool jersey. Blue, green, copper brown. 10 to 18; 10½ to 18½.

Tiered skirt dress, above left, in Zephyr rayon crepe, silk collar and cuffs, its own matching nylon net petticoat. Black only. Sizes 8 to 16.

Wool jersey costume, above right, in two tones charcoal with light grey, copper brown with beige, navy with French blue. 10 to 18 and 10½ to 18½.

Jumper dress, lower right, in black wool jersey with white washable crepe acetate blouse. Jumper becomes smart and simple dinner dress sans blouse. 8 to 16.



HAT • JOHN FREDERICS

Vicky Dan

now Air Step's MAGIC SOLE comfort with

little heels

At the heart of Air Step fashion
is the comfort of the Magic Sole . . . a buoyant,
airy cushion skillfully designed to
pillow your every step.



MARG

Suit by Vera Maxwell

Little heels with the grace of
high ones. Each with the Air Step Magic Sole,
each with Air Step's exquisite
narrow-heel fit made possible with the
combination last. Your best buy
in shoe fashion—plus the bonus of comfort.

Shoes illustrated
$10.95
Other styles $8.95 to $12.95
Higher Denver West

ELF

Air Step

Air Step Division, Brown Shoe Company, St. Louis

A Product of Brown Shoe Company



sew...so smart...

dublin plaid and corduroy

Choose a Dublin in madras colorings, one of Avondale's exciting Sanforized* cottons with no seasonal commitments. Sew it into a wonderfully simple shirt dress.
Then, pick richly piled, washable Corduroy by Avondale, and sew it into a full-skirted suit with soft lines.
Now — the neatest trick of the year! Wear each separately. Wear the suit over the dress for another combination!
Both are easy-to-sew Vogue Patterns. Dress, No. 8359; Suit, No. 8371. For a wonderful match choose Avondale Companion Cottons for the clothes you sew . . . in the clothes you buy.
You'll find them at fine stores.

*Residual shrinkage less than 1%

Avondale

Companion Cottons

Avondale chambrays, novelty weaves, corduroys, seersuckers, plaids, denims, tickings. The same high quality yarn that goes into Avondale fabrics is also available for sale in the commercial market to weavers, braiders, and knitters. Made in Alabama. Sold through Avondale Mills, Inc., 58 Worth St., New York 13, N. Y.



Merrimack
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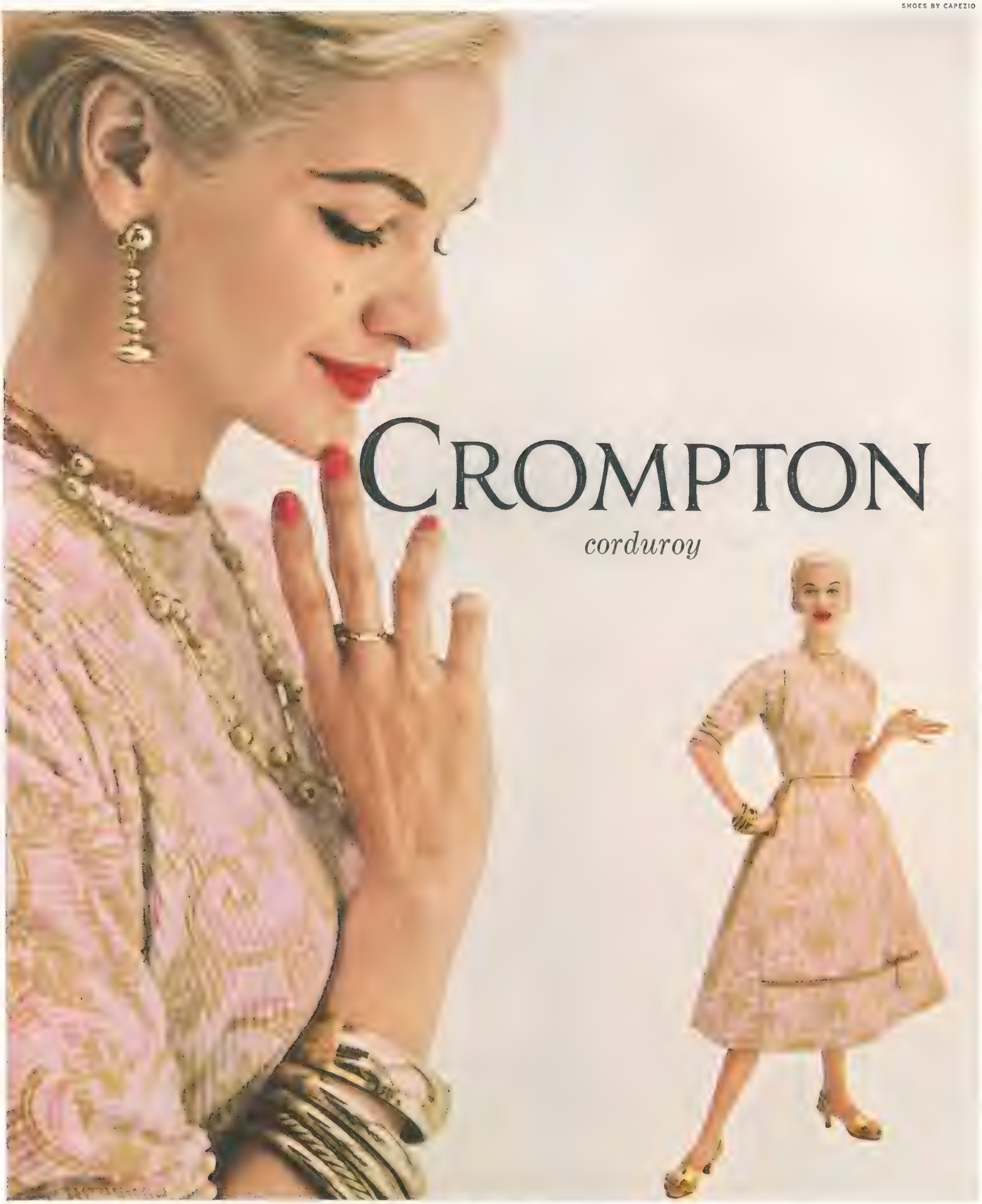
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East St. Louis .....La Belle
Elgin .....Richard's
Elmhurst .....Ruby's
Elmwood Park .....Philman's
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Herrin .....Zwick's
Joliet .....Anderson's
Kankakee .....Fair Store
Kewonee ....Lee's Smartwear
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Moline .....Goldsmith's
Ottawa .....Mayme Reardon
Pekin .....Allen's Vogue
Peoria .....Nelson Ochs
Quincy .....State St. Store
River Forest .....Ruth Jones
Sterling .....Chester Co.
Streator .....Paris Cloak
Taylorville ....Melle Calloway
Waukegan .....Lanathan's

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Huntington .....Gass
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Michigan City .....Carsten's
New Albany .....Helman's
Nobelsville .....Craycraft's
Richmond ....Indiana Fur Co.
Seymour .....Paris Style
South Bend .....Gilbert's
Valparaiso .....Meyer's
Terre Haute .....David's
Vincennes .....Joseph's

IOWA
Clinton .....John F. Marhoul
Des Moines .....Taylor's
Dubuque .....Zuckie's
Iowa City .....Zuckie's
Mason City .....Damon's

KENTUCKY
Covington .....John R. Coppin
Danville .....Cinderella Shop
Henderson .....Bohn's
Lexington ..... Martin's
Owensboro .....Barnard's
Paducah .....Jean's
Paintsville .....Frail's

LOUISIANA
Bogalusa .....J. Goldman
Monroe .....Style Shop
New Orleans .....Mayfair

MAINE
Augusta .....D. W. Adams
Lewiston .....Ward's

MARYLAND
Annapolis .....The Leader
Baltimore .....Hecht Co.
Cambridge .....Richardson's

MASSACHUSETTS
Boston .....Morton's
Brockton .....Porter's
Fall River .....Peck's
Fitchberg .....Barney Rosen
Framingham
New York Store
Gardner .....Rose's
Pittsfield .....Textile Store
Springfield .....Kowalski's
Westfield .....Block's

This listing continued on facing page

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MICHIGAN
Bay City .....W. R. Knepp
Cadillac .....Cochrane's
Calumet .....Carpenter's
Detroit .....Carson's
Detroit .....Maas Bros.
Escanaba .....The Leader
Flint .....Maas Bros.
Grand Rapids .....Fleck's
Ironwood .....O'Donnell's
Kalamazoo .....Purcell's
Lansing .....F. N. Arbaugh
Marquette ..Marquette Vogue
Marysville .....McHardy's
Mt. Clemons Park Lane Shop
Muskegon .....Lahey-Rees
Port Huron .....J. B. Sperry
Saginaw .....Heavenrich's
Standish .....Mueller's
St. Joseph .....The Hat Box

MINNESOTA
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Skinner Chamberlain
Austin .....Marvin's
Duluth .....Maurice's
Minneapolis
Maurice Rothchild—
Young Quinlan Co.
St. Paul .....Schuneman's
Virginia .....Ketola's

MISSISSIPPI
Jackson .....Field's

MISSOURI
Cape Girardeau
Buckner-Ragsdale
Clinton .....McCard's
Sikeston ..Buckner-Ragsdale
St. Louis .....DeLee Shop
St. Louis .....Florene Shop

MONTANA
Billings .....Doyle's
Butte .....Cannon's
Havre .....Marguerite's
Helena .....Fligelman's

NEBRASKA
Alliance .....Rhoad's
Grand Island .....Wolbach's
Lincoln .....Magee's
Omaha .....J. L. Brandeis

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Claremont .....Merit Clothing
Nashua .....Miller's

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Asbury Park .....Steinbach's
Atlantic City .....M. E. Blatt
Bloomfield .....Lipton's
Camden .....Lester's
Elizabeth .....Fishman's
Merchantville .....Zinman's
Newark .....Morris's
Passaic .....Strand Shop
Paterson .....Novelty Cloak
Riverside .....Worth Store
Trenton .....Yard's

NEW MEXICO
Albuquerque
Mandel & Dreyfus

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Auburn .....Kalet's
Batavia .....Alexander's
Binghamton .....McLean's
Buffalo .....Russell-Jay
Geneva .....Park Lane
Glens Falls .....Fowler's
Jamestown .....Bigelow's
New Rochelle .....David Brett
Niagara Falls ....Sample Shop
Peekskill .....Berry's
Utica .....Bailey & Griffith
Watertown .....Empsall's

NORTH CAROLINA
Asheboro .....Harmon's
Asheville .....Winner's
Goldsboro .....Hub Dep't Store
Graham .....Moon Fashion
Greenville ..C. Herber Forbes
Marion .....Marguerite Shop
Wadesboro .....Nancy Lee's
Whiteville .....Leder Bros.
Wilmington .....Beulah Meier

NORTH DAKOTA
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Mandan .....Cummins Co.

OHIO
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Bellaire .....Herzberg's
Chillicothe .....Condon's
Coshocton .....Golden's
Elyria .....Fay Co.
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Fremont .....Joseph's
Gallipolis .....Bernadine's
Lima .....Lee's
Mansfield .....Golden-Russell
Marietta .....Bonham's
Newark .....Carroll's
Piqua .....J. W. Brown
Steubenville .....The Hub
Toledo .....Miller's—Vogue
Zanesville .....Bintz Bros.

OREGON
Portland .....Northwest Fur

PENNSYLVANIA
Allentown ..Zollinger-Harned
Ambridge .....Davidson's
Beaver Falls .....Berkman's
Bradford .....Fashionland
Bristol .....Smith's
Butler .....Rosenberg's
Carbondale ... Globe Fashion
DuBois .....Witten's
Duquesne .. Sally Fashions
Easton .....Grollman's
Emporium .....Ferguson's
Greensburg .....S. W. Rose
Greenville .....Keller's
Harrisburg ....Bowman & Co.
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VOGUE'S 20TH PRIX DE PARIS

Contest Rules

1. Each entrant must be graduated during the scholastic year 1954-1955 and must receive the B.A. degree or its equivalent from a college or university within the United States.

2. Each entrant must send in an entrance blank by October 15, 1954. (Fill in the one on page 72 and mail it immediately.)

3. The contest consists of two quizzes to be answered by all entrants, and a 1,500-word thesis which those contestants who pass the two quizzes are eligible to submit. Each entrant who is eligible to submit a thesis will be notified by January 28, 1955.

4. Each quiz will consist of four questions—two based on fashion features, two on non-fashion features (music, art, literature, the theatre).

5. The first quiz is published below. The answers are due November 2. The second quiz will be published in the December issue; answers due January 14. Subjects for the thesis will be published in the February 1 issue. The thesis will be due March 1. Although the material contained in the quizzes is editorial in nature and is based on material appearing in Vogue, it is not necessary to subscribe to the magazine to enter the contest.

6. Papers will be graded on writing ability, grasp of subject matter, general intelligence, originality, and demonstration of special talents.

7. All material submitted must be typewritten in double space on one side of the page, on paper not larger than 8½ by 11 inches. Your name, plus the quiz and question numbers, must appear at the top of each page. All material submitted becomes the property of Vogue magazine and will not be returned.

8. The judges of the contest will be a board of editors, and their decision will be final. The judges reserve the right to hold personal interviews with the finalists before selecting the winners. The winners of the Prix de Paris will be notified by May 13, 1955.

FIRST QUIZ

based on the August 1, 1954, issue of Vogue

(Please limit size of entries to 8½ by 11 inches)

FASHION

(Answer *two* questions)

1. In about 300 words, describe what you think is the perfect wardrobe for your kind of college life.

2. Why do you read a fashion magazine?

3. Sketch or describe your idea of a good college room including those things which could be brought with you and the articles you would need to buy after you reach school.

4. Plan an advertisement for Vogue Patterns, using any method you wish.

FEATURE

(Answer question No. 1)

1. Write a profile of yourself in approximately 600 words.

(Answer *one* of the following)

2. Woman's place was once in the home—now she is "at home" in all fields. Discuss the special contributions women can make in some fields ordinarily considered to be men's alone.

3. Suggest and outline a feature article that you think would have been of interest in this, the College Issue of Vogue.

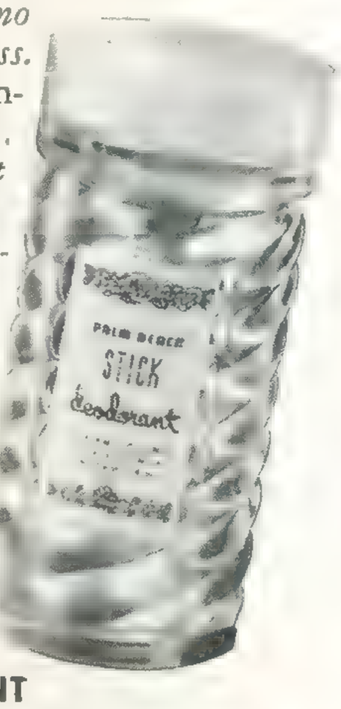
4. Plan an article on some particular profession, with a capsule description of six personalities in that field giving their achievements, abilities, and background.

The answers to this quiz are due November 2, 1954, and should be mailed to

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420 Lexington Avenue, New York 17, N.Y.



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Training course— in fashion

THE FASHION GROUP, INC., ANNOUNCE THEIR 14TH FASHION TRAINING COURSE

THE COURSE: A series of lectures to be given on eleven Monday evenings —6:30 to 8:30 P.M.—beginning Monday, October 4, through Monday, December 13.

THE LECTURES: On Fashion Markets; Fabric Styling; Designing Ready-to-wear; Ready-to-wear Buying; Fashion Coordination; Advertising; Display and Television; Publicity; Photography; Editorial; Job Hunting Techniques. The closing evening will be devoted to job counselling and the discussion of opportunities in the fashion fields.

THE SPEAKERS: Helen Carlton, Rosemary Sheehan, Paul Honig, Marcelle Feybusch, Susan Eastman, Polaire Weissman, Carolyn Schnurer, Katherine Murphy, Ed Craig, Margaret De Mille, Helen Lee Rimes, Florence Goldin, Alieda Van Wesep, Bettina Ballard, Sally Kirkland, Virginia Pope, Catherine D'Alessio, Tom Lee, Adelia Ellis, Ruth Hammer, Jessica Daves, Nancy White, Mary Campbell, James Lucy.

THE PLACE: The Community Building, 40 East 35th Street, New York City.

THE FEE: Enrollment for the entire course ... $16. Tickets for individual lectures ... $2. There are no entrance requirements, and both young men and women are acceptable.

PRIZES: Those taking the entire course are eligible to try for cash essay prizes —one of $100 and two of $50 each. There are also evening tuition scholarships, awarded to girls in the New York area (completing the entire course) who have been gainfully employed for one year and want to advance in their chosen fields.

Fashion training courses are also held in cities where The Fashion Group has Regional Groups, including Minneapolis, Philadelphia, St. Paul, and Los Angeles.

For information and advance registration, address:

THE FASHION GROUP, INC.
9 Rockefeller Plaza
New York 20, N. Y.
(Tel.: CIrcle 7-3940)

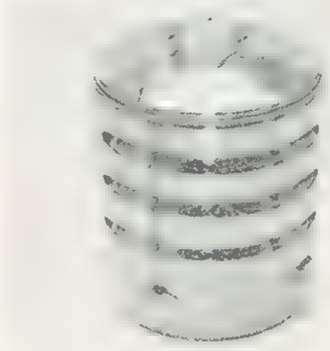
For picnics



The "Party Pail" refrigerator basket accommodates four and one half gallons of picnic. Hammacher Schlemmer. $7.95.



Ice bucket (fine for your bar, between picnics) in red plastic insulating foam set in a brass stand. Alfred Dunhill. $11.



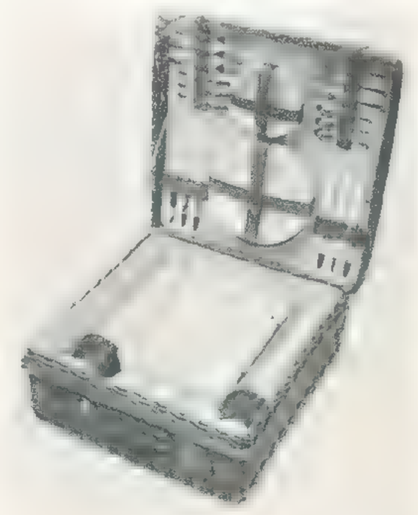
Transport food, then cook it on the spot in the five tight-nesting aluminum Picnic Pans. From Lewis & Conger. $7.95.



The "Pailmaster," white enamel pail insulated by plaid plastic bag that zips round the top. Abercrombie & Fitch. $18.

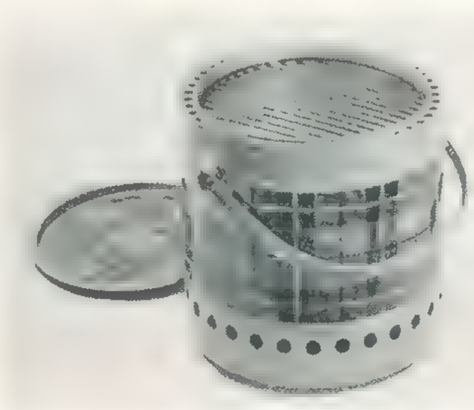


Not so little "Little Brown Jug" (five quarts), insulated, stainless steel; chrome-plated faucet. Lewis & Conger. $19.95.



English basket has flatware, plastic plates, cups, for six. Thermos, two sandwich boxes. Abercrombie & Fitch. $100.

GRIGSBY



Another carrier-cooker, the "Skotch Grill," its plaid paint job treated against peeling. Hammacher Schlemmer. $6.95.



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SOUTH BEND, IND.	The Frances Shop
SYRACUSE, N. Y.	Flah & Co., Inc.
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All these blouses are available in the smartest new colors in sizes 30 to 38.

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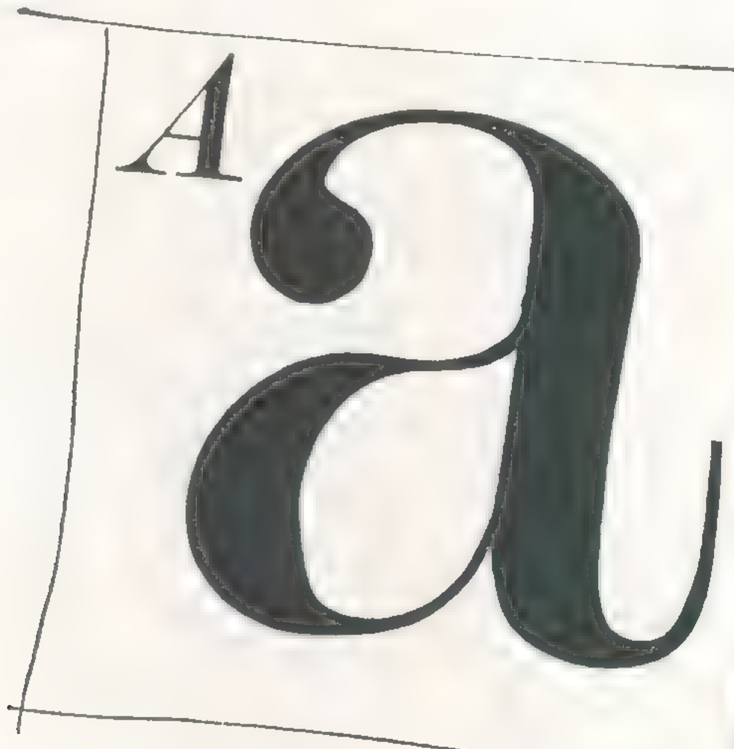
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What is the dominant fabric in autumn fashion?
What are the three new shoe colours . . . to complement the new fabrics?
What are the new shapes in small furs?
And what two furs are old favourites becoming new favourites?

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(*Shown here*) Superbe Beauty Bath Crystals, Superbe Bubbling Bath Oil and Bath Superbe Soap in matching fragrances, with Superbe After Bath Freshner and Superbe Deodorant Bath Powder for the finishing touches. (*Not shown*) Superbe Bubble Bath and Superbe Pine Bath Oil.

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Jennings, La.	The Vogue
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Las Cruces, N. M.	Georgest
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Salt Lake City, Utah	Z C M I
Santa Monica, Cal.	Henshey's
Scranton, Pa.	The Heinz Store
Shawnee, Okla.	The Vogue Shop
Sheffield, Ala.	Glad-Beth-Shoppe
Sherman, Tex.	Elinor's
Sioux City, Ia.	Younker-Davidson's
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All our adventures begin in and come home to the security we cannot do without.

To give and to get security is the main business of living. It is a privilege and a responsibility. It provides us life's finest rewards.

Have you ever thought that this security is possible only in a democracy? And that this is the source of America's greatest strength? For we continue to grow stronger as a nation when more and more secure homes are bulwarked together.

The security of your country depends on *your* security.



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VOGUE'S COLLEGE FASHIONS: IN THESE SHOPS

For your convenience, we have listed below the names of shops across the country and in Canada which have many of Vogue's College Fashions.

ALABAMA

Anniston — Ullman's
Birmingham — Kessler's
Florence — Shirley's
Gadsden — Irving's Town Shop
Mobile — Raphael's
Montgomery — A. Nachman Inc.

ARIZONA

Phoenix — Goldwaters
Tucson — Steinfelds

ARKANSAS

El Dorado — El Dorado House
Fayetteville — Silverman's
Warren — Imogene's Fashion Center

CALIFORNIA

Beverly Hills — I. Magnin & Co.
Corona Del Mar — O'Brien's Specialty Shop
Fresno — Bruckner's
Kentfield — Ross Valley Shop
Long Beach — Schick's
Los Angeles — I. Magnin & Co.
Modesto — The Brown House
Oakland — I. Magnin & Co.
Ontario — Musette's
Pasadena — I. Magnin & Co.
Pomona — Orange Belt Emporium
Sacramento — Bon Marché
San Francisco — I. Magnin & Co.
San Marino — Damon's
Santa Barbara — I. Magnin & Co.
Stockton — The Brown House

COLORADO

Colorado Springs — Daniels & Fisher Stores Co.
Denver — Daniels & Fisher Stores Co.
Pueblo — Day-Jones

CONNECTICUT

Bethel — Elsa-Edna Shoppe
Bridgeport — The D. M. Read Co.
Darien — Gloria Sutton Inc.
Greenwich — The Dress Box
Hartford — G. Fox & Co., Inc.
Meriden — Styletex Co.
New Canaan — The Dress Box
New Haven — Hamilton & Co. Inc.
New London — The Sport Shop
South Norwalk — Babette's Shop
Southport — Guy Norman
Waterbury — Forester & Co. Inc.
Westport — The Dress Box

DELAWARE

Wilmington — Bird-Speakman, Inc.

DISTRICT OF COLUMBIA

Washington — Julius Garfinckel & Co.

FLORIDA

Jacksonville — Levy's
Lakeland — Gladys'
Panama City — Lillian Kilpatrick's Inc.
Tallahassee — Steyerman's Style Shop
Tampa — O. Falk's Dept. Store

GEORGIA

Albany — Whittington's Inc.
Atlanta — J. P. Allen
Augusta — Cullum's Inc.
Bainbridge — Turner's Shoppe
Brunswick — Altman's
Dublin — Stephens Inc.
Gainsville — Saul's
Macon — Stephen's
Savannah — Town & Country
Valdosta — Whittington's Inc.

IDAHO

Boise — The Mode Ltd.

ILLINOIS

Bloomington — Paul Anderson Inc.
Chicago — Charles A. Stevens & Co.
Decatur — Semmel's
Geneva — The Little Traveler, Inc.
Mt. Vernon — The Morton Shop Inc.
Rockford — Edith Parrish Fashion Corner
Springfield — John Bressmer Company
Sterling — The Little Gallery
Waukegan — Hein's

INDIANA

Evansville — de Jong's
Indianapolis — L. S. Ayres & Company
Michigan City — Ohming's
Muncie — Ball Stores, Inc.
South Bend — Frances Shop
Vincennes — Joseph's

IOWA

Davenport — Isabelle Ramey
Dubuque — Roshek Bros. Co.

KANSAS

Arkansas City — Bridges Style Shop
Hutchinson — Wiley's Inc.
Independence — Montaldo's
Salina — Shelton's

KENTUCKY

Cumberland — Keeti's
Elizabethtown — Mildred Lord
Hopkinsville — Arnold's
Lexington — The Loom and Needle
Louisville — The Stewart Dry Goods Co.
Marion — Moore Pickens
Mayfield — The Vanity Shoppe

LOUISIANA

Bogalusa — Glenn Gordon
New Orleans — D. H. Holmes Co., Ltd.
Shreveport — The Fashion

MAINE

Lewiston — T. J. Murphy Co.

MARYLAND

Baltimore — Hutzler's
Easton — Bird-Speakman, Ltd.

MASSACHUSETTS

Boston — Jays
North Adams — Esther Jaffe Ryan
Worcester — Richard Healy Company

MICHIGAN

Charlevoix — Polly Kay Inc.
Detroit — The J. L. Hudson Company
Grand Haven — Reichardt
Grand Rapids — The Strauss Shop
Hillsdale — The Buchanan Company
Lansing — The Style Shop
Ludington — Callighan's
Midland — Callighan's
River Rouge — On The Avenue Dress Shop

MINNESOTA

Benson — Theo. Hansen Co.
Minneapolis — Dayton's
St. Paul — Frank Murphy
Wayzata — Edith's Country Shop Inc.

MISSISSIPPI

Greenwood — DeLoach's
Gulfport — Northrop's
Indianola — Klumok's
Tupelo — McGaughy's

MISSOURI

Carthage — Ramsays
Columbia — Harzfeld's Columbia Inc.
Gallatin — The Phyllis Shop
Kansas City — Harzfeld's
Maryville — Stephenson Dry Goods Co.
Poplar Bluff — Chas. Miller
St. Louis — Stix, Baer & Fuller
Springfield — Savage Juliette

MONTANA

Billings — Doyle's
Butte — Weinberg's Inc.
Helena — Fligelman's
Missoula — Missoula Mercantile Company

NEBRASKA

Lincoln — Miller & Paine
Omaha — Thomas Kilpatrick & Co.

NEW JERSEY

East Orange — Doop's
Englewood — The Brooke Shop
Far Hills — Scott Shop
Linden — Edmar's
Princeton — Rosette Pennington
Summit — Lillian O'Grady Inc.
Westfield — Lillian O'Grady Inc.

NEW MEXICO

Albuquerque — Tomlinson's

NEW YORK

Albany — Honigsbaum's, Inc.
Brooklyn — Abraham & Straus
Buffalo — L. L. Berger, Inc.
Glens Falls — Merkel & Gelman, Inc.
Olean — Joseph M. Segall Inc.
Rochester — McCurdy & Company, Inc.
Rye — Tina MacRae
Syracuse — Flah & Co.
Yonkers — The Fashion Shop

NORTH CAROLINA

Charlotte — Montaldo's
Durham — Montaldo's
Fayetteville — The Town Shop
Greensboro — Montaldo's
Wilson — The Georgian Room
Winston-Salem — Montaldo's

OHIO

Athens — Foster's
Bowling Green — The LaSalle & Koch Co.
Canton — The Halle Bros. Co.
Cincinnati — Jenny, Inc.
Cleveland — The Halle Bros. Co.
Columbus — Montaldo's
Dayton — Billy Lewis, Inc.
Lima — Sam'l G. Blattner & Sons
Painesville — Jeannette Julyan
Sandusky — The LaSalle & Koch Company
Tiffin — The LaSalle & Koch Company
Toledo — The LaSalle & Koch Company
Wooster — Beulah Bechtel Shop
Zanesville — H. Weber Sons & Co.

OKLAHOMA

Ardmore — Daubes' Dept. Store
Bartlesville — Montaldo's
Enid — Newman's
Muskogee — Susman's
Ponca City — Frohlich's Style Shop
Tulsa — Seidenbach's

OREGON

Eugene — Russell's Inc.
Pendleton — The Frances Shop
Portland — Meier & Frank Co.

PENNSYLVANIA

Altoona — Brett's
Bethlehem — Sigals
Easton — Sigals
Harrisburg — Mary Sachs
Hazleton — Wears Inc.
Johnstown — Brett's Inc.
Lancaster — Mary Sachs
McKeesport — Katzman Inc.
Philadelphia — John Wanamaker
Pittsburgh — Joseph Horne Co.
Reading — The Jeannette Shop
Williamsport — Lynn Hayes

SOUTH CAROLINA

Charleston — Daisy Bogin Shop
Columbia — James L. Tapp Co.

SOUTH DAKOTA

Huron — Berg Style Shop
Mitchell — Baron Bros.

TENNESSEE

Chattanooga — Loveman's Inc.
Jackson — Holland's
Martin — Merry Lee Shops
Memphis — The John Gerber Co.
Millington — Louise Cunningham
Murfreesboro — Cecil Elrod's French Shoppe
Oak Ridge — Loveman's
Union City — Merry Lee Shops

TEXAS

Abilene — Ernest Grissom's
Amarillo — Colbert's of Amarillo
Austin — Chenards
Corsicana — J. M. Dyer Co.
Dallas — Neiman-Marcus
El Paso — Popular Dry Goods Co.
Fort Worth — The Fair
Galveston — E. S. Levy & Co.
Houston — Ben Wolfman Inc.
Longview — Riff's
San Antonio — Frost Bros.
Tyler — Mayer & Schmidt
Waco — Bauer-McCann
Wichita Falls — McClurkan's, Inc.

UTAH

Ogden — Fred M. Nye Co.
Salt Lake City — Makoff

VERMONT

Burlington — The Fashion Shop

VIRGINIA

Fredericksburg — Carley's
Newport News — Nachman's
Norfolk — The House of Arther Morris
Richmond — Miller & Rhoads, Inc.

WASHINGTON

Seattle — Frederick & Nelson
Vancouver — Caplan's
Yakima — Lou Johnson, Inc.

WEST VIRGINIA

Beckley — Rahall's
Bluefield — Bradley's
Clarksburg — Broida's
Huntington — The Style Shop
Logan — Peery's
Parkersburg — J. S. Broida, Inc.

WISCONSIN

Kenosha — Lepp & Company
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CANADA

Ottawa, Ont. — Henry Morgan & Co., Ltd.
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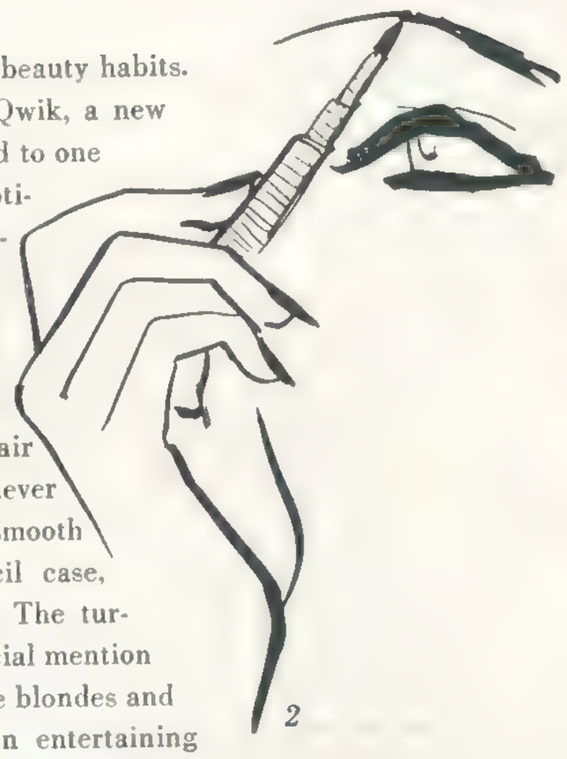
Kickernicks DIVISION OF MARILYN SHOE COMPANY, MILWAUKEE, WISCONSIN • New York Office 47 W. 34th St.



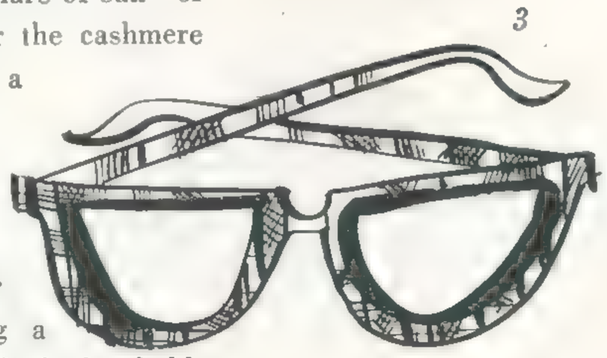
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Discoveries in beauty

While you're at school: a good time to organize beauty habits. Here, some good ones, quickly formed. **1.** Tiz-Qwik, a new formula that cuts hair-drying time from one third to one half. (Welcome news to those particularly susceptible to colds after shampoos.) The formula contains no alcohol and will not dry or discolour the hair. Sprayed on after a shampoo but before the hair has been set, Tiz-Qwik encourages faster drying, leaves curls springier, hair shinier—all without any stiffness or stickiness. Available at hair salons. **2.** Now, a Maybelline eye crayon that never has to be sharpened or trimmed. Their famously smooth crayon has been put into an automatic pencil case, spring-locked in so that it can never fall out. The turquoise pencil case can be refilled. Deserving special mention is their Auburn colour: subtlest shading for pale blondes and redheads. **3.** Sunglasses with plaid frames—an entertaining idea. Nice in a season (this) of vivid reds and tangerines. These tartan framed sunglasses, by Ray-Ban, are light in weight, gently contoured at the sides for a becoming profile. The lenses are specially ground by Bausch & Lomb for true colour values and safe protection against the glare of sun—or snow. At Aitchison & Co. **4.** Reassurance for the cashmere sweater set: Beauty Counselors have perfected a liquid emulsion anti-perspirant that continues to be effective up to forty-eight hours. This creamy white lotion will not dry or irritate sensitive skin, and has a cumulative deodorant effect when used regularly. To order from your Beauty Counselor. **5.** Devices for acquiring a slimmer figure—if you follow the rules! The little fan holds Vogue's Fan Diet, a daily plan for eating that steers you to the most nutritious, low-calorie food offered on the menu. Each day you must eat your way around the fan, selecting one food from each of the twelve spokes. All this adds up to a healthy minimum of 1100 calories a day: enough food to stave off hunger, low enough in calories to encourage weight loss at a steady and safe rate. There's special emphasis on protective and protein-rich food to maintain a peak of energy and alertness. No lacklustre scholars with this diet! The fan fits neatly into the pocket of your jacket within handy reach at mealtime, or for anytime help's wanted to decide on an in-between snack. To order a Diet Fan, send twenty-five cents in coin and your name and address to: Dept. F., Vogue, 420 Lexington Avenue, New York 17, New York. Weigh the evidence of your dieting every day with a Borg scale. This model, called "Flight," is newly designed with sleeker contours, a lower platform, a broader dial with tall, clear numerals. At Hammacher Schlemmer.

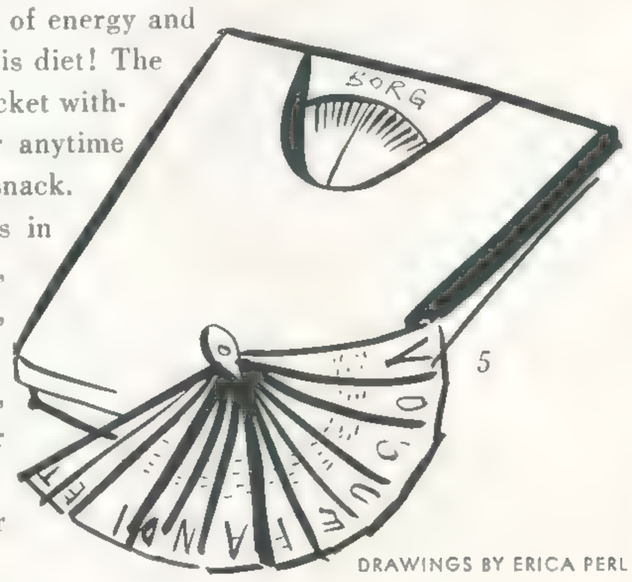


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Louis XIV on a white horse, preparing to cross the Rhine; detail from a Van der Meulen painting in the Louis XIV room.

KERTÈSZ



Louis XIV dinner at the Philadelphia Museum. *From left to right:* Mrs. I. S. Ravdin, the hostess; Mr. Fiske Kimball, the Museum's director; Mrs. Charles B. Grace; Dr. I. S. Ravdin, the host; Mrs. R. Sturgis Ingersoll.

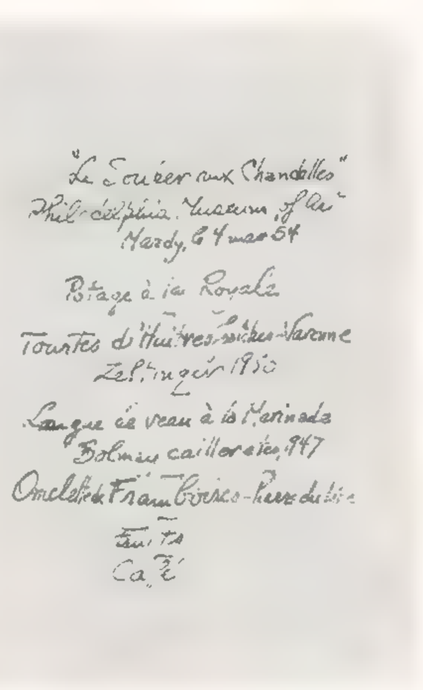
Louis XIV in Philadelphia

To celebrate the recent opening of the superb Louis XIV room at the Philadelphia Museum of Art, a dinner in the spirit of Louis's taste was given in the salon. Inspiration for this attractive evening came from Ollivier's painting, "Souper aux Chandelles," portraying a party given in Paris in 1766 by the Prince and Princess de Conti. In the unaccustomed after-hours quiet of the Museum, the sixteen guests had before-dinner wine in the Louis XV room, then went to the dark red damask Louis XIV room with its original gilded woodwork, handsome with painted arabesques. In the centre stood a table covered with cloth of gold, set with Sèvres plates, Louis XV gilt-and-porcelain knives and forks, and lighted only by candles in spiralling gilt candelabra; in the background, a marble-topped table and two carved and gilded oak *guéridons* that came from the small room for the crown jewels in Louis XIV's Versailles. (The oranges in the Louis XIV silver dish in the table's centre were out-of-period—stamped SUNKIST.)

The dinner, given by Dr. and Mrs. I. S. Ravdin, two of the donors of the room, had an authentic menu of the period, scaled down to twentieth-century appetites—in the seventeenth century, diners would have been offered a roast pig or two, a steer, venison, and game, as well as the roast veal they ate in Philadelphia. Recipes from old cookbooks were chosen by Marie Kimball, the wife of the Museum's director, Fiske Kimball, a sonorous, courtly man with a fine-chased knowledge of the Louis periods. To complete the parallel there was music by members of the Society of Ancient Instruments, who also play with the Philadelphia Orchestra; they chose to play Lully because he led the twenty-four viols at the court of Versailles. But the real interest of this extravagant make-believe lay in the sense of history made tangible. The rare panelling once belonged to Louis's cousin, La Grande Mademoiselle, who lived in the Hôtel Lauzun. High on the wall hangs a tumultuously baroque Poussin, ordered by Cardinal Richelieu and later owned by Catherine the Great of Russia. As Fiske Kimball said: "It's all regal."



The dinner's inspiration: a painting by Ollivier, "Souper aux Chandelles," in Paris, 1766.

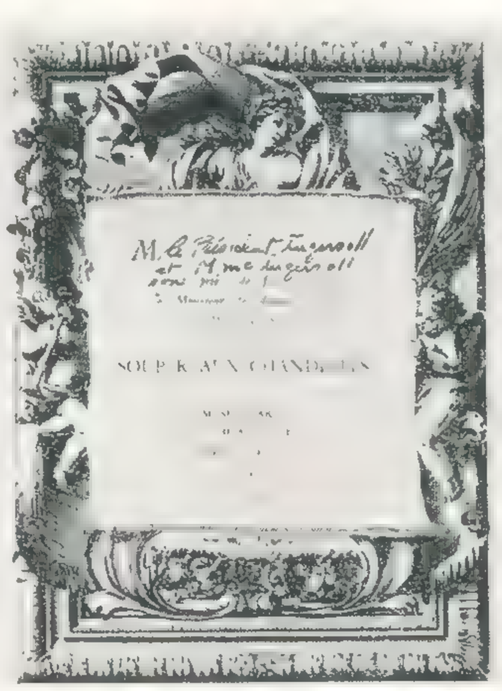


"Le Souper aux Chandelles"
Philadelphia Museum of Art
Hardy, 6 4 mars 54

Etage à la Royale
Tourtes d'Huitres Sucker-Varenne
Zeppelin 1936

Langue de veau à la Perinade
Bolmes caillerotes 1947
Omelette Framboises-Liqueur de lilas
Fruits
Café

Above: The menu, devised from seventeenth-century cookbooks by Mrs. Fiske Kimball.



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SOUPER AUX CHANDELLES

Above: Invitation to dinner, copied from an engraving by Jean Lepautre who designed the room's panelling.



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Vogue's Travelog

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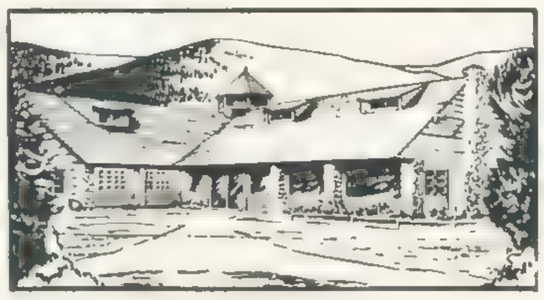
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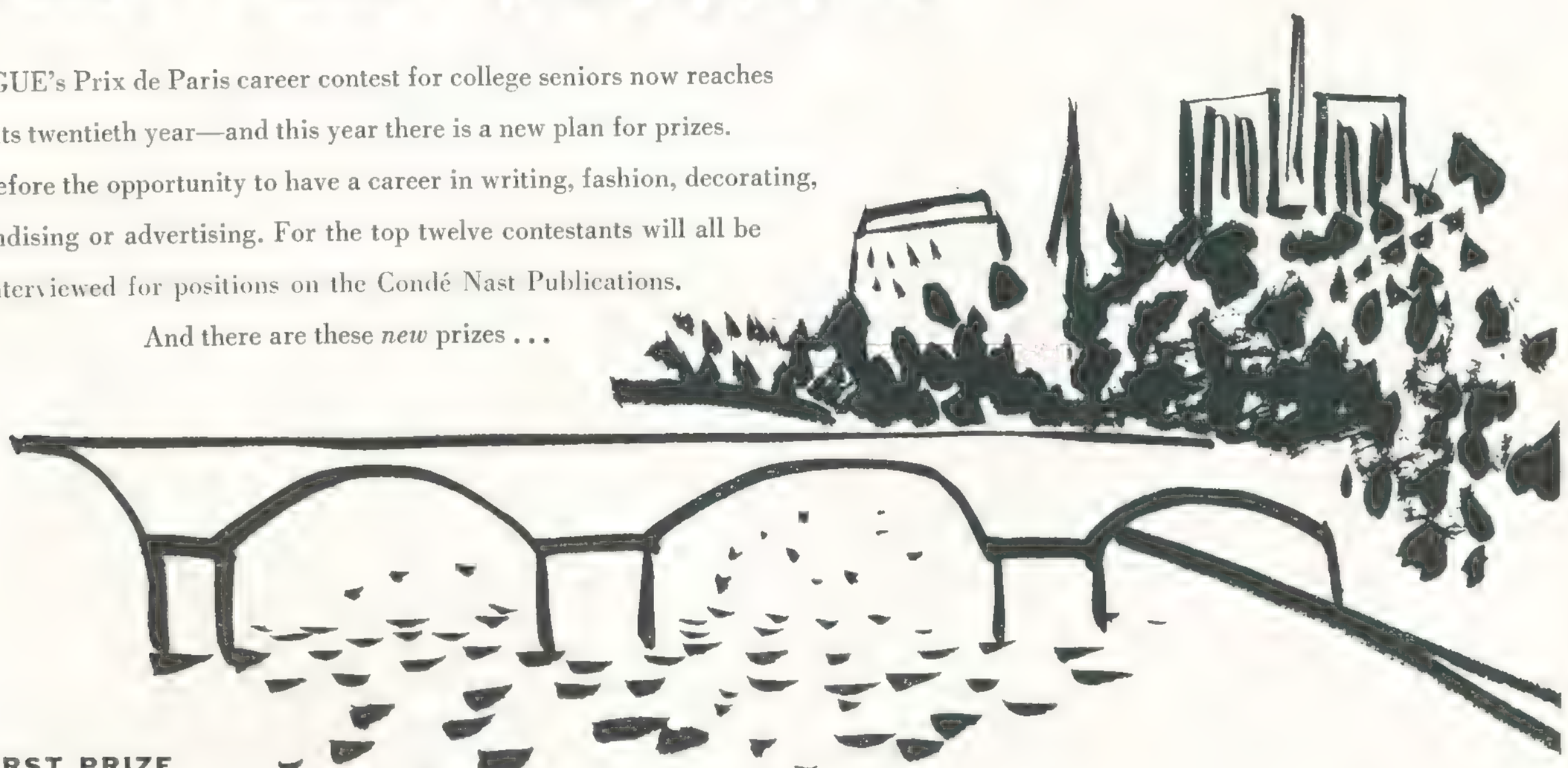
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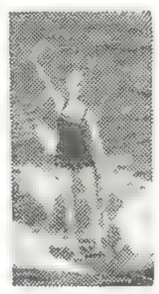


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Ralph A. Noble, Pd.D., Montpelier, Vermont.

NORTHAMPTON SCHOOL FOR GIRLS

Thirty years of experience in preparing girls for leading eastern colleges. Beautiful 12-acre campus overlooking the Connecticut River Valley. Outdoor life. Riding. Winter sports.
Write for booklet. Entrance Requirements of the Major Colleges for Women.
DOROTHY M. BEMENT, SARAH B. WHITAKER
Box E Northampton, Massachusetts

HOUSE in the PINES

School for Girls

In college town thirty-three miles south of Boston. Country location. Excellent riding facilities. Swimming. College preparatory and general courses including music, art, secretarial training. Post-graduate group earning advanced Jr. College and College credits. Forty-third year.
M. ELIZABETH JOHNDROE, *Director*
40 Pine Street Norton, Massachusetts

Stoneleigh-Prospect Hill



Accredited college preparatory and general courses. 7th-12th Grades. Small classes. Art, music, dramatics, typing, sewing. Skiing. All sports. 150 acres with beautifully equipped modern building in heart of famous educational region. Private stables; professional instruction in riding. Mensendieck system for posture.
Mrs. George Waldo Emerson
Box D Greenfield, Massachusetts



School Information

Schools for your son, your daughter, are listed in the pages of Vogue's School Directory. Write to the heads of these schools for catalogues and other information. If you possibly can, visit them. Should you need assistance in finding the right school to meet your particular requirements, telephone LExington 2-7500, or write: Vogue's School Bureau, 420 Lexington Avenue, New York 17, N. Y.

*Name*_____

*Address*_____

_____

*Boy*_____ *Girl*_____ *Age*_____ *Grade*_____

*Present school*_____

*Type of school preferred*_____

*Location preferred*_____ *Tuition Range $*_____

*Proposed entrance date*_____

8-1-54

Boys' Schools

RIVERDALE SCHOOL

FOUNDED 1907

John H. Jones, Headmaster

Box V, Riverdale-on-Hudson, New York City

NYACK JUNIOR SCHOOL

Grades 1 through 9. Beautiful estate overlooking Hudson River. 19 miles from New York City. Atmosphere of well-appointed home. Capable staff assures sympathetic care. Summer school. Catalog. Tel. NYack 7-2072.
Headmaster, Box V, Nyack, N. Y.

MANLIUS

Founded 1869. For boys. Accredited. Grades 7-12. Complete college preparation includes Officers Training. Graduates eligible for advanced standing college R.O.T.C. Remedial reading. Sports. Band. Summer session.
Robert V. Weekes, Manlius, New York.

MOHONK SCHOOL

Grades 1-9. Enrollment 40 boys. Accredited. Splendid academic record. Remedial reading. Family atmosphere. 1500 ft. altitude. Private lake. All sports. Riding. Fishing. Scouting. 3 hrs. from N. Y. C.
Edward M. Lafferty, Box V, Mohonk Lake, New York.

NORTHWOOD SCHOOL

Accredited preparation; graduates in leading colleges. Unique American Heritage program. Grades 7-12. Crew, tennis, golf, skiing, hockey. Outings in Adirondacks. Excellent health record. Est. 1905. Catalog.
John G. Howard, Box V, Lake Placid Club, N. Y.

SAINT PETER'S SCHOOL

Episcopal boarding school for boys, grades 7-12. College prep and general courses. Music, drama. Remedial reading. Small classes. Self-help plan. Interscholastic sports, new gym, 2 pools. Catalog.
Frank V. Leeming, Hdm., Peekskill, New York.

STORM KING

An established school of fine tradition with individual attention for each boy. Accredited grades 7-12. Ten bldgs., gym, all sports on 30-acre campus near West Point. Graduates in leading colleges. Est. 1867. *Catalog.*
Burke Boyce, Box T, Cornwall, N. Y.



LA SALLE Military Academy

Foremost Catholic military school under Christian Brothers. Accredited college prep. Grades 8-12. Small classes. Complete facilities for spiritual development, intellectual progress, physical fitness. Senior ROTC. 160-acre campus. 71st year. 50 miles N.Y.C. Catalog.
Box V, Oakdale, L. I., N. Y.

NEW YORK MILITARY ACADEMY

THE SCHOOL OF DISTINCTION

Stresses development of character, poise and leadership in boys from grammar school to college entrance. High academic standards; individual attention. Small classes. All varsity sports. Motorized Artillery, Cavalry, Infantry, Band Scholarships available. R.O.T.C. Catalog.
35 Academy Ave., Cornwall-on-Hudson, N. Y.



IRVING

117th yr. Offering boys sound preparation for college and life. Grades 2-12. Boys taught how to study. Individual guidance. Remedial reading. Small classes, field trips. All sports. *Catalogue.*
W. Gray Mattern, Jr.
Box 784
Tarrytown, N. Y.

Carteret



SUPERIOR College Preparation. Accredited. 1st Grade to College entrance. Small classes. Proper study habits. Remedial reading. Shops. Homelike dormitory. Large gym. 40 acres atop Orange Mt. N.Y. trips 20 miles. Moderate rate. Booklet H-1.
Carteret School, W. Orange, N. J.

Boys' Schools

PEDDIE

Grades 5-12. Fully accredited. Guidance; remedial reading; public speaking required. All sports, golf, swimming. Junior School—separate dorm. 240 acres. Summer session. 90th yr. Catalog:
Dr. C. O. Morong, Headmaster, Box 8-V, Hightstown, New Jersey.

BORDENTOWN MILITARY

Accredited. Preparatory. Business, general. Aviation. Outstanding record of college entrance. ROTC. Boys taught to study; remedial reading. Sports. Jr. School. 73rd year. Summer session. Catalog.
Registrar, Box 248, Bordentown, New Jersey

DELBARTON SCHOOL

A Benedictine school for boys grades 7 to 12. Excellent college record. Active sports program. 400 acres. Small classes, friendly atmosphere. Easily accessible to New York. Supervised study. Catalog.
Rev. Stephen G. Findlay, OSB, Morristown, N. J.

CROYDON HALL

For boys. Grades 1-12. Sound college preparation. Small classes. Remedial reading. Individual programs. Team sports. Riding, tennis, golf. Field trips. 45 acres. 40 miles NYC.
Dr. John V. Carr, Headmaster, Atlantic Highlands, New Jersey.

CARSON LONG

Boys' Military School. Educates the whole boy—physically, mentally, morally. How to learn, how to labor, how to live. Prepares for college, life or business. Character building supreme. 118th year. Overall charges $1100.00.
Box 16, New Bloomfield, Pa.

MERCERSBURG ACADEMY

WHERE BOYS LEARN TO BE MEN

Grades 9-12. Graduates outstanding in leading colleges. Full development of each boy: guidance, special emphasis on remedial reading, public speaking. 300 beautiful acres, new classroom building. Famous for sports; all participate; gym, pool. 5 athletic fields. Summer session. Est. 1836. Illustrated catalog on request.
Chas. S. Tippetts, Ph.D., Box V, Mercersburg, Pa.

VALLEY FORGE MILITARY ACADEMY

"At the Nation's Shrine"

Prepare your boy to enter leading colleges and at the same time be trained for a commission in the Armed Services. Small classes, highest academic standards. Prep, School and Jr. College, fully accredited; ages 12-20. All sports, Arty., Cav., Infantry, Band, Senior Division ROTC. **Catalog.** **Box H, Wayne, Pa.**

PERKIOMEN

Boys Taught How to Study

Maximum results in shortest time in friendly, homelike atmosphere. Grades 5-12. Accredited. Remedial reading. Sports, activities for each boy. Wholesome dorm life. Country setting, historic section of Penna.; near NYC, Phila. Non-sectarian. 80th yr. Summer school. *Catalog.*
Stephen V. Roberts, Headm., Pennsburg, Penna.

PENNSYLVANIA MILITARY PREPARATORY—ESTAB. 1821

Prepare your son for college. Boys trained to be leaders. Develop sound minds, strong bodies. Learn invaluable study habits. Emphasis on character building. Individual guidance. Sports, recreation, social program. Fully accredited. Sr. ROTC. Training for commission in Armed Services. Famous graduates. Enroll now for fall term. *Catalog. Brochure. Write:*
General E. E. MacMorland, Dept. 13G, Chester, Pa.



EDUCATIONAL TROUBLE SHOOTERS

Individualized Plan—Each Student a Class

For those with educational problems—successful college preparation and general education. **Our tests discover causes of difficulties** and we (1) devise individualized program to overcome difficulties; (2) make up lost time; (3) instill confidence; (4) teach effectively the art of concentration and the science of study. *Faculty 12; Enrollment 30; 48 years' experience*
Write Edward R. Knight, Ph.D., Headmaster

OXFORD ACADEMY

Box K-95, Pleasantville, N. J.



FARRAGUT

Fully accredited Boys, grades 5-12

A Choice of Two Separate Schools
TOMS RIVER, N. J. ST. PETERSBURG, FLA.

Strong character, proper study habits, the poise of an officer—that's typical of a Farragut graduate! Successful in 175 colleges, all gov't academies. **Naval training.** Testing, guidance, remedial reading. College Board center. Sports, bands. Separate Jr. Schools. Summer Camp and School. Specify catalog.

ADMIRAL FARRAGUT ACADEMY, BOX V, TOMS RIVER, N. J.

GILMOUR ACADEMY

A distinctive, fully accredited college preparatory school for boys near Cleveland conducted by the Holy Cross Brothers. Small classes, individual attention. Usual sports. 133-acre campus. **Brother Laurian LaForest, C.S.C., Box A, Gates Mills, Ohio.**

CARDIGAN MOUNTAIN

Younger boys, grades 4-9. Sound preparation for all secondary schools. Small classes, homelike surroundings. Remedial work. 200 acres with lake in mts. Summer session. Fishing, sailing, trips, skiing, usual sports. **Wilfred G. Clark, Canaan, N. H.**

WORCESTER ACADEMY

Est. 1834. Grades 8-12. Superior preparation. Graduates enter leading colleges & universities. National enrollment. Boys utilize cultural resources of progressive city. All sports. Gym, pool, track. **Registrar, 87 Providence Street, Worcester, Massachusetts.**

HATCH PREP SCHOOL

Timesaving program since 1926. Classes of 1 to 4 boys enable the individual to overcome the inertia of mass education. Progress geared to individual abilities. College candidates save a year. Summer session. **Lloyd H. Hatch, Headmaster, Newport, R. I.**

RUMSEY HALL

SCHOOL FOR JUNIOR BOYS

Grades 1 thru 8. Prepares active, alert boys for secondary schools. Small classes. Well coached team sports. Fishing, skiing, riflery. For booklet address: **Mr. David V. Barr, Headmaster, Washington, Conn.**

RECTORY SCHOOL

A country boarding school for 75 boys, ages 6-15, grades 1-9 incl. Graduates enter leading preparatory schools. Remedial reading. 34th yr. No vacancies for 1954. Registrations being accepted for fall of 1955. **John Brittain Bigelow, B.A., Pomfret, Connecticut.**

THE FIRESIDE SCHOOL

Boys 7-12. Thorough academic training in friendly atmosphere of 100-acre New England farm. Excellent record. Activities of home, classroom, outdoors develop health, scholarship, character. **L. V. Tulpa, Ed.M. and Mrs. Tulpa, Box C, Plainfield, Connecticut.**

MILFORD

College Preparatory School for boys. Famous for its teaching since 1916. Notable record of achievement in college preparation. Very small classes establish proper study habits. Optional acceleration for mature students; covers 1½ yrs. in 12 mos. Athletics & activities for all. Grades 8-12.

W. D. Pearson, Hdm., Milford 9, Conn.

Any of the schools listed here will gladly give you further information. Letters mentioning VOGUE will receive special consideration.

McDONOGH

"Moulding Men for Useful Lives"

One of the Nation's leading preparatory schools. Grades 1-12. Accredited; 90% of graduates enter college. Small classes. Individual guidance. Art, dramatics, music. Dairy and animal husbandry, business courses. Semi-military. Modern buildings, equipment. 835 acres. 80 horses, 3 gyms. All sports. Visitors welcome. 12 miles from Baltimore. Founded 1873. Write for catalog.

Robert L. Lamborn, Ed. D., Box 109, McDonogh, Md.

EDUCATIONAL PROBLEMS? Choose the Warren Way

to learn how to study
to gain confidence
to make up lost time in school

Individual and remedial programs. Acceleration. College preparation. Accredited. Boys 13 to 18. Near Washington, D. C. *Write for booklet.*

Carle O. Warren, *Headmaster*

WARREN SCHOOL — **Box 700, OLNEY, MARYLAND**

Cheshire ACADEMY

A pioneer in personal attention to the individual boy.

Small classes, flexible programs, thorough progress. College preparation. Experienced faculty. Graduation Jan., June, Sept. Summer Session. Junior School. Athletics for all. Spacious campus.

A. V. SHERIFF, Headmaster, Cheshire, Conn.

Boys' Schools

GRAHAM–ECKES SCHOOL

27th yr. Thorough prep. C.E.E.B. exams. Accredited. Strong Foreign Language dept. 8½ acres Ocean to Lake. Sailing, Swimming, Tennis, Boxing, Golf, Baseball. Daily Chapel. **J. Patrick Pattinson, B. A., M.A., Cambridge, Dean of Boys, Palm Beach, Fla.**

THE BAYLOR SCHOOL

61st year. College prep. Accredited scholarship. Boys 12-18. Semi-military. Ideal location. Modern facilities. New gym. Championship athletics. Non-sectarian religious guidance. Summer camp, boys 8-15. Catalog. **112 Cherokee Road, Chattanooga, Tennessee.**

CASTLE HEIGHTS MIL. ACAD.

Sr. R.O.T.C. High School, Junior School. Prepares for College & Gov't Academies. 17 modern bldgs. Swimming pool. Summer School. Non-profit. For "22 Points" and Catalog, address: **Col. H. V. Armstrong, Pres., Lebanon (near Nashville), Tenn.**

JUNIOR MILITARY ACADEMY

Boys 4-14. Modified military school. Kindergarten-8th grade. Family life, affectionate care. Food from own farm. Enter any time. 12 months' enrolment includes summer camp. 35th yr. Catalog: **Maj. Roy DeBerry, Box V, Bloomington Springs, Tenn.**

KERN SCHOOL ON THE GULF

Military boarding school for boys, with Naval program. Day school for boys and girls, grades 1 to 12. Enrollment limited to 120 students. Music, art, modern reading program, horsemanship. **Pres. Albert J. Kern, 923 E. Beach, Pass Christian, Miss.**

AUGUSTA MILITARY ACAD.

"The Friendly School." Organized in 1742. Prepares for Colleges and Universities and the Government Academies. Accredited. All sports. 1400 acres. Boys, 8 to 20. Catalog.

Col. Chas. S. Roller, Box V, Fort Defiance, Va.

STAUNTON MILITARY ACADEMY



In Beautiful Shenandoah Valley. Thorough college preparation; fully accredited. Individual guidance. Band. All sports. 2 gyms. Pool. Fine health record. Fireproof buildings. Separate Junior School. Illus. Catalog write Supt. S.M.A. Box V8, Staunton, Va.

BASIC COURSE R.O.T.C. BY U.S. ARMY INSTRUCTORS. Founded 1860

FORK UNION MILITARY ACADEMY



★ Our ONE SUBJECT PLAN of study has increased honor roll 50% in Upper School, grades 8-12. Develops concentration.
★ Fully accredited. ROTC, highest rating. 16 modern bldgs., 2 completely equipped gyms, pool. Excellent health record.
★ Separate Jr. School buildings grades 1-7. Housemothers. 57th yr. For ONE SUBJECT PLAN bklt. and catalog write:
★ **Dr. J. C. Wicker, Box 908, Fork Union, Va.**

BOLLES OF FLORIDA



Fully accredited. Distinguished academic record. Grades 7-12. Conference-type classrooms. Varsity and intramural sports for all. Year-round golf, tennis. Sailing. Outdoor pool. Military or naval training. Summer school. *Write for illustrated catalog.*

Registrar, Box 5037-V, Jacksonville, Florida

Indian Springs School

College preparatory, grades 9-12. Established by Alabama Educational Foundation with the aim of educating boys for leadership roles in American Democracy. All new one-story buildings with superb living accommodations. 700-acre site, 15 miles from Birmingham. Comprehensive examination and personal interview prerequisite to admission. Boys with poor academic record or behavior problems not accepted. Endowment permits tuition of $1200. *Write:*

Louis E. Armstrong, Dir., Box A, Helena, Alabama

GEORGIA MILITARY ACADEMY



COLLEGE PARK GA. 8 Miles from Atlanta

Winter and Summer School. R.O.T.C. Highest Govt. Rating. Accredited.
Location—Fine equable climate. 1000 ft. elevation. Prepares for colleges and National Academies.
Post graduate course builds foundation for college.
Separate Junior School, first thru seventh grades, limited to 100 boarding cadets.
Reading Clinic, equipped with electronic apparatus under supervision of reading expert.
Aviation. Instructions in theory and flying.
Athletics—Expert coaches develop athletic teams.
Moderate rates—Fall term begins Sept. 13th.

Col. W. V. Brewster, Pres.

Boys' Schools

SHATTUCK SCHOOL

Boys, Grades 9-12. Balanced educational, religious, military. Accredited college prep. General courses. Small classes. Sr. Basic ROTC. Sports. Gym, pool, golf. Episcopal. Est. 1858. Summer school. Catalog. **Dir. of Adm., 543 Shumway Hall, Faribault, Minn.**

ST. JAMES MILITARY SCHOOL

A boarding school for younger boys. Religious background. Individual attention. Home atmosphere. Grades one thru eight. Small classes. Sports stressed. Riflery and Riding. Summer School-Camp. Catalog. **Marvin V. Horstman, Headmaster, Faribault, Minn.**

WESTERN MILITARY ACAD.

Faculty accepts great responsibility for academic success. Integrated program based on individual needs. Grades 7-12. Jr.-Sr. R.O.T.C. Sports; boating, riding, pool. 76th year. Near St. Louis. **Col. Ralph B. Jackson, Superintendent, Box V-8, Alton, Ill.**

MORGAN PARK MILITARY

Superior academic program under inspiring faculty. Accredited; 90% enter college. Small classes. Grades 4-12. ROTC; Cavalry, Band. Fine arts. Shop. Sports; teams for all. 82nd yr. Catalog. **Col. C. L. Jordan, Box 684, Morgan Park, Chicago, Illinois.**

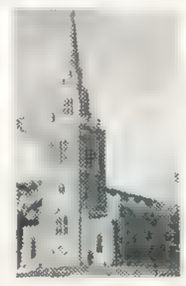
WILLIAMS MILITARY ACAD.

Accredited. Ages 6-15. Full curriculum. Inspiring military life. Sports for all. 18-acre campus 25 miles from Chicago's advantages. Moderate rate. Also summer camp. Write for information, or call: **Col. P. E. Williams, Dept. V, Wheaton, Ill. Tel. 8-1048.**

HOWE MILITARY SCHOOL

Academic training in spiritual environment. Accredited, business. Potential Achievement Rating gives individual goal. Jr. school. Sr. ROTC. Sports. New dorms and pool. Episcopal. Est. 1884. Catalog. **B. B. Bouton, 1584 Academy Pl., Howe, Indiana.**

CULVER MILITARY ACADEMY



8th grade. Thorough preparation for leading colleges. Accredited. Develops initiative, stamina, courtesy, character. Leadership training. All sports. Exceptional facilities. Senior Basic ROTC. Artillery, Cavalry, Infantry, Band. 1200-acre campus on Lake Maxinkuckee. Write for catalog. 810 Pershing Lane, Culver, Ind.

ST. JOHN'S MILITARY ACADEMY



Generations of outstanding Americans have trained under famous "St. John's System". Grades 7-12. Fully accredited. Outstanding faculty. Small classes. Reading clinic. Beautiful campus, new hospital. Chapel. Fireproof dormitories. Senior R.O.T.C. (highest rating). Sports (teams for each age-size level). Summer Camp. Est. 1884. Catalog on request.

Director of Admissions, Box 974, Delafield, Wis.

Boys' Schools

NORTHWESTERN MILITARY AND NAVAL ACADEMY

Distinguished college prep at Lake Geneva, "The Switzerland of America." Accredited. 75 mi. north Chicago. Small classes. ROTC. Sports. Est. 1888. Catalog. **48 Lake Shore Rd., Lake Geneva, Wis.**

KEMPER MILITARY SCHOOL

Rounded educational, military, recreational program. Century-old tradition; modern methods. Accredited. Small classes. 8th Grade, H. S. and Jr. College. Approved ROTC. Sports; horsemanship. 110th yr. Catalog. **Dir. of Adm., 184 Third St., Boonville, Mo.**

WENTWORTH MILITARY

Thousands of business, professional leaders started here. 4-yr. High School, separate 2-yr. College. Accredited. Sr. ROTC. Flying. Modern bldgs., country club. All sports; pool. Summer school. Catalog. **Col. J. M. Sellers, 984 Wash. Pl., Lexington, Mo.**

MISSOURI MILITARY ACAD.

and separate Junior School. 66th year. Grades 4-12. Fully accredited. Senior ROTC. Friendly & inspiring teachers. Small classes. All sports. 30-acre lake. 5 athletic fields. 226-acre campus. Catalog. **Col. C. R. Stribling, 884 Main Street, Mexico, Mo.**

THOMAS JEFFERSON SCHOOL

Why not the best in education for your son? College preparation. Grades 9-12. Faculty entirely Harvard, Yale, Oxford, Cambridge. Every graduate has entered college. New gym. 42 acres. 5 languages. Concerts, theatre. **Robin V. McCoy, Head., St. Louis 23, Mo.**

CHASE SCHOOL

110 acre ranch school. 12 miles east Palm Springs. Grades 1 thru 8. Thorough education. Small classes. Riding, swimming, tennis, skiing, shop, art, music, trips. **Col. T. K. Fisher, Academic Head; Mrs. C. T. Chase, Jr., Dir., Thousand Palms 4, Cal.**

ROBERT LOUIS STEVENSON

PEBBLE BEACH, CALIFORNIA

Boys' college preparatory, grades 1-12, on the famous "Seventeen Mile Drive." Academic emphasis. Full sports program. Write: **Robert U. Ricklefs, Headmaster, Box 110 V, Pebble Beach, Calif.**

JUDSON IN ARIZONA

A Ranch School for Boys



100 boys 6-18 in healthful, warm, dry climate. Small classes; accredited to all colleges. Riding & polo incl. in tuition. Tennis, swimming, fishing, pack trips, rodeos, riflery, music. 26th yr. Mention needs. Catalog. **H. C. Wick & D. M. Ashley, Dirs., Box V-1431, Phoenix, Arizona.**

Southern Arizona School



For Boys. Thorough college preparation in warm, dry, sunny Arizona. Grades 6-12. Accredited. CEB Exams. Small classes. Rodeos, calf roping, polo, riding, pack trips. English and Western riding, fishing, tennis. Music, archaeology. Climate beneficial for sinusitis, asthma. 24th year. Catalog. Russell B. Fairgrieve, Headmaster, Sabino Canyon, PO Box 1791, Tucson.

Vocation or Avocation?

Included in this Directory are schools which will give you highly specialized training for the vocation you intend to follow—or provide you with additional knowledge in a field where you are already at work. Schools offering both types of instruction are listed. Here, too, you will find courses to encourage a hobby. If you would like other suggestions write: Vogue's School Bureau, 420 Lexington Avenue, N. Y. 17.

*Name*_____

*Address*_____

_____

*Type of training desired*_____

*Location preferred*_____ *Tuition Range $*_____

*Proposed entrance date*_____

*High school graduate*_____ *College*_____

1-54

Coeducational

OAKWOOD SCHOOL
Quaker, coeducational, & intercultural. Grades 9-12. Good counseling program. Accredited college preparatory course. Music, clubs, shop, sports. 90-acre campus on Hudson, 75 miles from N. Y. Moderate fee.
W. V. Clark, Oakwood, Poughkeepsie, New York.

CROW HILL
CHILDREN 4-12 OPEN ALL YEAR
Boarding school in an atmosphere of home. 100-acre farm, pets, riding. French. Music. Summer camp. 2 hrs. from N. Y. **Richard F. Crowley, Mrs. F. Chase Crowley, Directors, Rhinebeck, New York.**

TUXEDO PARK SCHOOL
For children 5-14; 5 & 7 day boarding from 2nd grade. Beautiful estate 1 hr. from N. Y. Accredited. Prepares for leading secondary schools. Music, Art, Dancing, Shop, Skiing, Sports. Phone Tuxedo 4-0128.
Philip Potter, Box G, Tuxedo Park, New York.

THE ANDERSON SCHOOL
Year-round Regents accredited, coeducational college prep. Grades 2-12 & 2 yr. post-grad. Expert guidance staff. Sports. Resident Psychiatrist and Psychologist. 235 acres. Enroll any time. Catalog.
L. G. Gage, Headmaster, Staatsburg-on-Hudson, N.Y.

GREEN CHIMNEYS
School for Little Folk. Boys & girls from 2 yrs. thru 4th grade. All year. Accredited. Real farm; animals; arts, crafts. A home away from home. Send for Bklt. V. **Brewster, N. Y. 9-3073 or S. B. Ross, M.D., Hotel Roosevelt, N. Y. 17. MU 6-6660.**

CHERRY LAWN SCHOOL
For academic distinction and personality development. Coed. Accredited. Grades 1-12. College preparatory. Small classes. Individual guidance. Remedial Reading. Drama, music, art. Riding, sports.
Christina Stael, Ph.D., Box 23, Darien, Connecticut.

THE EDGEWOOD SCHOOL
Coed boarding school, ages 6-18. Small groups. Thorough preparation for college. Fine arts, crafts, shop, drama, music, sports. Special English for foreign students. 30 miles from NYC. Catalog.
Mary Washburn, Registrar, Greenwich 4, Conn.

LYNDON INSTITUTE
In a scenic Vermont valley. Grades 9-12. Accredited college preparatory; business, home ec., agriculture, auto mechanics. Art, music. Personal guidance. All winter sports. Mountain trips. Full rate only $850. Catalog. **W. F. True, Box H, Lyndon Center, Vt.**

WOODSTOCK SCHOOL
A Modern School in Vermont Ski Country. Boys and girls 12-18. High scholastic standards, college preparation with exceptional facilities in science, history and the arts. Farming. Informal country life.
Headmaster, Box G, Woodstock, Vermont.

ST. JOHNSBURY ACADEMY
Coeducational. Thorough college prep. Grades 9-12. 111th yr. Able faculty. Home Ec., Music, Art, Sec'l. Team sports. Fine equipment, campus. Endowment permits $1050 fee. **Elwin V. Twombly, Hd., St. Johnsbury Academy, St. Johnsbury, Vermont.**

HAMPSHIRE COUNTRY
Entering ages 7-13. Through high school. Year around. Summer tutoring, camping, farming, mechanics. Instruction based on diagnostic studies. Psychotherapy. 1900 acres, 3 lakes, mts. **Henry C. Patey, Educational & Clinical Psychologist, East Rindge, N. H.**

HARMON HALL
York Harbor, Maine. Coeducational preparatory school. Thorough preparation for college. All business education subjects. Reading difficulties corrected. Individualized instruction. Faculty of experts. Fall term begins Sept. 21. **Melden V. Smith.**

WINDSOR MOUNTAIN SCHOOL
Coeducational college preparation in Berkshires. Grades 7-12. Daily counseling. Small classes. Friendly atmosphere. Music, art, dramatics, work projects, ceramics. Riding, skiing, all sports. **Dr. Gertrude Bondy, Dir., Box 508-A, Lenox, Massachusetts.**

CAMBRIDGE SCHOOL at Weston
Coeducational. Day and Boarding, Grades 7-12. Progressive. College Preparatory. Graduates in 45 colleges. Music, art, dramatics, shop, building and work program. Self-government, initiative and all around development emphasized. 60-acre campus, 15 miles west of Boston. Team and individual sports. For catalog address:
M. A. Cheek, Jr., Headmaster, Weston 93, Mass.



TODD SCHOOL
For 100 years, a leader in American education. Joyous living and learning for boys and girls in grades 1 to 8. Small classes. Top academics plus music, art, shops, riding, etc. 300 acres. Hour to Chicago. Winter in Florida Keys. Catalog: Box V.
WOODSTOCK, ILLINOIS

Coeducational

WESLEY JUNIOR COLLEGE
Accredited. Coed. A.A. degree in 2 yrs. Transfer, terminal courses. Lib. arts, music, art, mdsg., bus. adm., med. and church secretarial, education, engineering, pre-professional. Pool. Dorms. Catalog.
J. Paul Slaybaugh, LL.D., Pres., Dover 6, Del.

SANFORD SCHOOLS
Coeducational 3-18. Accredited college preparation. 170-acre country campus. All sports, riding. Music and art. Summer school and junior camp. 23 buildings. **Ellen Q. Sawin, Pres., Robert Rittenhouse and Nancy Sawin, Directors, Hockessin 1, Delaware.**

WEST NOTTINGHAM
Coeducational. Grades 7-12. Post-grad. College preparatory. One subject plan of study. Remedial work. Music, drama, art, sports, golf. 80 acres. Midway Phila.-Balto. Catalog.
C. W. Blaker, Th.M., Hdm., Box 102, Colora, Md.

SOLEBURY SCHOOL
College preparation, grades 6-12. Bucks County. Separate campus for girls. Small classes. Strong faculty. Broad curriculum. Interscholastic Sports. Art, music, drama. Country campus near N.Y.C., Phila. **W. P. Orrick, Headmaster, Box G, New Hope, Pa.**

Vogue's School Directory gives you a select list of private schools. Vogue's School Bureau offers you the assistance of its specially trained staff for consultation or advice.

LEELANAU-PINEBROOK
Accredited. College prep. Coed. Country boarding schools for Christian Scientists—others accepted. Small classes, grades 5-12. Music, art, shop, ski school, riding. Work program. Scholarships. Catalog.
Arthur S. Huey, Box V, Glen Arbor, Michigan.

ELGIN ACADEMY
College prep. Coed, grades 7-12. Small classes. Individual PAR goals through personalized guidance. Sports, gym, pool, music, drama. Art gallery. Modern dorms. Endowed. Established 1839. Catalog.
M. L. Brett, 223 Academy Place, Elgin, Illinois.

WAYLAND ACADEMY
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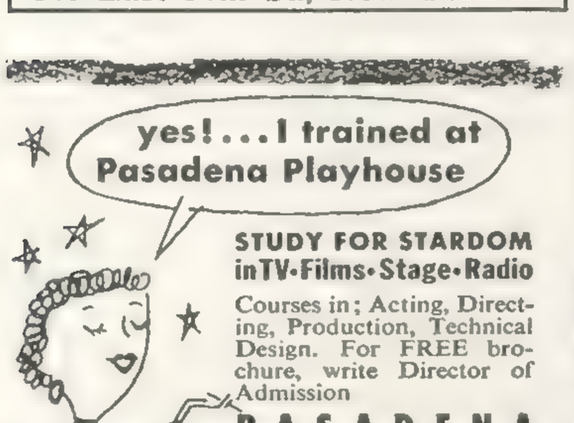
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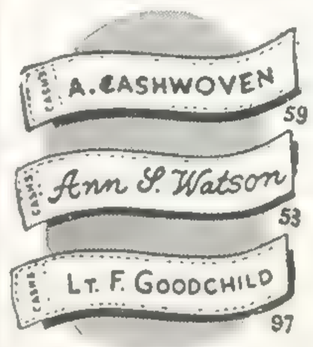
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SHOP



Left: Big nuggets of rough-cut quartz in aquamarine, topaz, amethyst, and tourmaline, wrapped in gold-plated "thread" and dangling from a gold-plated chain. Bracelet: $10 inc. tax ppd. Aimée Lee, 545 5th Ave., N. Y.

Right: Here, in exactly the right quantity, one good extra skirt. (The extra skirt that turns out to be a mainstay.) In camel-coloured English flannel by Evan-Picone. Sizes 10 to 18. $19.95. Ruth Chagnon, Petticoat Row, Nantucket, Mass.





Left: The hair here—6" long, cleverly brushed and waved to appear shorter. This coiffure, by Albert-Carter, who is of special interest to those living on Long Island because of his establishments in Great Neck and Lawrence, as well as 31 W. 58th St., N. Y. C.



Right: Light reading to take along to college: a primer on hand-reading. Everything's here to make you an expert interpreter (you have to supply your own gipsy teakettle, of course). $2.95 plus 25c postage. Published by Charles Scribner's Sons, Dept. MN, 597 5th Ave., N. Y.

Left: Twentieth Century sunglasses—built for wide vision and wide shelter, like the windshield of a car. Cordovan-coloured frames from France, and a case: $12.50. Belz Opticians, 2 E. 44th Street, N. Y.



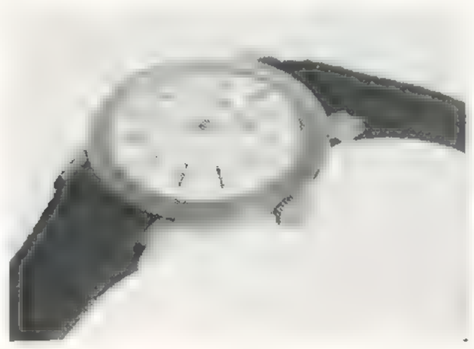
Right: A simple and efficacious way of cleaning pale (even pale-pink) calfskin shoes. The liquid in this plastic bottle is sprayed on with an atomizer: when wiped off, the shoe is cleaned, polished, even waterproofed. Same system equally good on handbags, all leather things. 4-oz. bottle, $1 ppd. Best & Co., 5th Ave. & 51st St., N. Y.

HOUND

...*College issue roll call*



Left: Where these stickpins are headed: for this autumn's important beret-life. The globe-shaped pin, with three-coloured stones, revolves. The tassel pin is turquoise-blue stone. $2.50 inc. tax ppd. Elizabeth McCaffrey, Dept. V, Orange, N. J.



Right: A coin that keeps time? This woman's watch is about the size of a quarter, almost as thin. The case: 14-K gold. Inside: 17-jewel movement. Black suède strap. By Movado. $180 inc. tax. Black, Starr & Gorham, 594 5th Ave., N. Y.



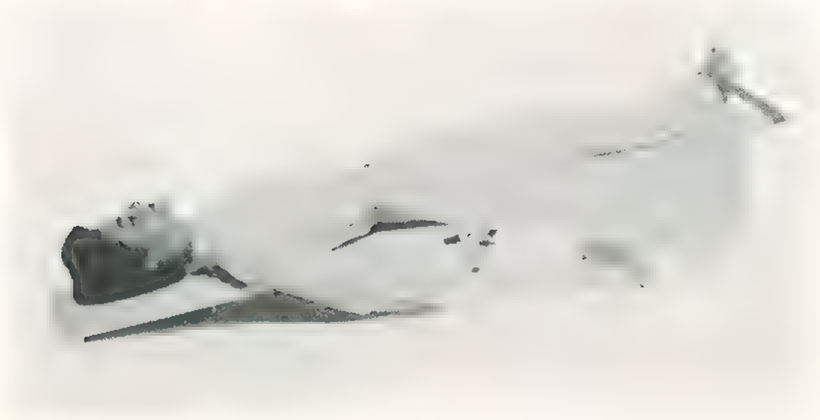
Right: Short hair and a summer coiffure, and the beauty of it: it's a nice way for hair to look while it's on its way to being longer. Bangs and short ends are brushed back and then everything is waved to shape. This, done in the airy salon of François de Paris, 37 W. 8th St., New York.



Left: New look for the classic blazer: camel's hair. Short, regular, or long. $35. Also, Bermuda shorts in camel-coloured flannel. $10.95. Both, sizes 8 to 20. Sylvia Putziger, 140 W. 57th Street, N. Y. P.S. Knee socks: see page 111.

Below: Horizontal holiday: half an hour's rest on a slanting board. This one, with heavy cotton padding and leatherette cover. $13.45. Folding version, $22.50. Exp. prepaid. C. M. Pierce, 1136 Screenland Dr., Burbank, California.

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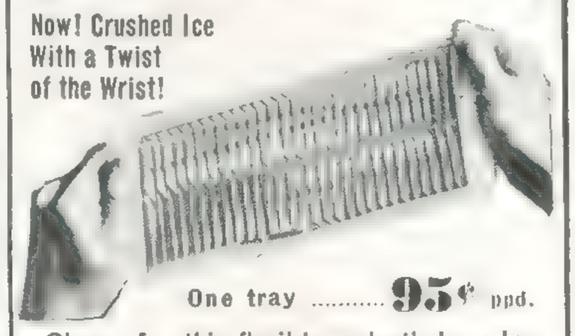
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RUTLEDGE

COVER: *Suitable way for Vogue's Young Americana Issue to dress, we think—in a dress that's the breath of young fashion this autumn. Easy, bright, and with more than a passing resemblance to the sailor dress that went to grammar school. This, in red Stevens wool flannel, with a pink chiffon tie; an easy skirt that flows into fullness at the back. By Hayette, $30. Saks Fifth (N.Y.); Harzfeld's; Hudson's; I. Magnin. Big gilt earrings by Coro; a beret (the new fashion fixture), by Madcaps; and short pigskin gloves by Alexette Bacmo—all these, also at Saks Fifth. On her lips, two lipsticks instead of one: Elizabeth Arden's "Lido-Venice Pink" veiled with "Victory Red"—a make-up trick and a make-up means in one container.*

AUGUST 1, 1954

YOUNG AMERICANA FASHIONS

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Vogue's eye view of Young America: more power to it

It's too powerful now, some say—the younger element in America.
Amounts almost to an obsession, they tell us—
our national enthusiasm about the state of being young.
One hears regrets of talents forced to a too-early blooming,
of fame thrust too soon on youthful shoulders.
Is the legal age for successful living thirty, or forty, or more?

The truth is that life begins not on any specified birthday,
but at the very moment of birth—
and youth, maturity, old age, are all equally important phases
in the pattern of our lives.

No one of them, we think, is a stage merely to be "gotten through."
Youth, like our riper years, is meant to be valued,
enjoyed, made the most of—and fulfilled;
and to be a person at eighteen is just as possible
as *not* to be one at forty-eight.

If, sometimes, the young years are stressed too heavily,
it's because this, too, seems true:
a full youth, far from being the peak of a life
(after which, inevitably, the curve descends),
is instead a life's obvious, right, and ideal beginning—
a wonderful foundation for real maturity and a wise old age.

Fashion, of course, is Vogue's business,
so in this 1954 edition of our annual issue for the young,
we've concerned ourselves mostly
with outlining a young philosophy-of-clothes;
but see also, in the pages that follow,
a gallery of young talent—some Americans who are
living one of life's most important phases successfully: youth.



young american news:

Beginning here, a 30-page plan for leading your own fashion life

Interesting thing about fashion: almost every maxim
that's true about life in general is just as true about it.
Honesty, for instance—definitely the best policy in fashion, too.
In fact, you can't be in fashion at all, ever, until you honestly recognize
that there's something that fashion can do for you;
that your looks, the person you present to the world,
need the help of some stimulating clothes
(and the smart clothes are the ones that stimulate—
Virginia Woolf put it exactly in her diary: "How fashion revives the eye!").
And, where fashion's concerned—this maxim's just as true, too.
Knowledge is power, certainly. Knowledge of yourself, first of all—
which colours? how much collar? fullness, slenderness, where?
But what's more, actual *book* knowledge of fashion's required;
just as picking a good play is easier if you've read the critics,
so you're likely to pick a better fashion if you've read the fashion authorities.
Experience? It teaches fashion, as well as the other lessons
of life. Your own best fashion will be achieved with trying,
and when not succeeding, trying and trying again.
And this maxim is truest, perhaps, of all—
that procrastination is the thief of time, that putting off fashion
now will rob you of a moment when it's wonderful to be
young and to be in fashion: right now, in 1954.
Without a moment's delay, therefore—on to Vogue's one-word suggestions
for starting a successful young fashion life.

Pinafore: Vogue's first one-word suggestion for smart young
1954 wardrobes—the same practical little strapped dress you wore at eight,
creating quite a different impact now that you're over eighteen.
This, worsted plaid with a sailor-collared Irish linen shirt;
about $50. By Herbert Labandter, in Shamokin worsted.
The costume and those two important young new fashion fixtures
(a Merrimack velveteen Breton by Betmar; ear-buttons by Castlecliff),
at Bonwit Teller. Costume, also at Hutzler's; Frost Bros.
The clear young complexion: wearing Pond's "Angel Face"—
accented with their "Ever So Red" lipstick.

RUTLEDGE

pinafo



In a word: a way to lead
your own fashion life—successfully—in 1954.
For skirts you must have,
as a matter of course;
but when you choose to have them
in this young new pinafore form—
that's a matter of knowing
your own fashion mind.
Vogue's suggested plan for the wearing
of pinafores: add white cotton shirts
with pretty details (both pinafores shown
come paired with shirts), velvet berets or Bretons,
and big bold ear-buttons, as here.
This page: Herringbone tweed pinafore, $15,
suspended from a lace-tipped
cotton broadcloth shirt, $6.
By Beacon Hill.
These, the beret, and the ear-buttons,
and the Hansen gloves:
all, Bloomingdale's.
Pinafore and shirt,
also at L. S. Ayres;
Frederick & Nelson.
Facing page: Pleated pinafore
of Orlon and worsted jersey
(Alamac's Thalspun fabric),
strapping a lightly embroidered
cotton broadcloth shirt.
By Kasper of Arnold-Fox,
$40. These, the Breton.
and ear-buttons: all, Saks Fifth.
Pinafore and shirt,
also at Hutzler's; J. P. Allen.
Both pages: Hats by Betmar,
earrings by Coro—and a clear young
Yardley lipstick: "Vivid."

For shops in other cities, see page 62.

RUTLEDGE

r e





col

Toward a more interesting
fashion life—
this year's more interesting collars.
The suit and coat shown here
are both wonderful staples
for young wardrobes;
but more than that,
they're both wonderful young fashions—
mainly for reasons of collar.
Added, some of Vogue's
favourite young accessories:
Bretons, and big bold ear-buttons,
and handbags of bookbag size.
This page: Sailor-collar suit
in pure camel's hair—
a two-piece coat, really, considering
its capacity for warmth and wear.
Natural colour, and a natural-born
enemy of moths—it's been
mothproofed with Mitin.
By Sportswear Originators
in a Lambeth fabric; $100.
Peck & Peck: Neiman-Marcus; I. Magnin.
Also at Peck & Peck:
the Sally V hat. Ronay bag,
Bartek bracelet,
and the Alexette Bacmo pigskin gloves.
Facing page: Herringbone tweed coat
with a new kind of collar—
a full-grown Peter Pan.
The buttoned side pleats and
side-set pockets—
two very good indications
that this coat has an excellent
knowledge of French (fashion, that is).
By Donnybrook, in a Berkshire fabric.
Milium-lined; $50.
Coat. Coro earrings.
Coronet bag, and gloves by Superb—
all at Best's. Coat, also at
Wanamaker's, Phila.; Frederick & Nelson.

For shops in other cities, see page 62.

l a r



mid



d y



Why this is fun
in any young fashion life:
it's practically the same middy
you wore in the fifth grade—
but the effect it has now
is totally different,
now that you're a different
kind of girl.
And of course, no school rule
would ever have permitted middies
in non-regulation fabrics like these:
this speckled herringbone,
this clearly decided plaid.
This page: Middy-tied middy
in worsted wool plaid
(dark green, black, grey, and red
on a white ground);
$23, including the black grosgrain tie.
Matching pleated skirt, $25.
Both, by Greta Plattry.
These, the Betmar hat, Coro earrings,
and Ingber bag: all, Henri Bendel.
Middy and skirt, also at
L. S. Ayres; Hudson's.
Facing page: Sleeveless middy
(frequent changes of sweater possible)
in brown-and-white
herringbone tweed, about $20.
The matching box-pleated skirt, about $25.
Both, by Sloat. The white wool-
and-nylon Garland sweater, $9.
All these, the Castlecliff jewellery,
and Fuchs gloves—Bergdorf Goodman.
Middy, skirt, and sweater,
also at Hudson's;
Burdine's; Morgan's of Canada.

For shops in other cities, see page 62.



rac

Solved, in two syllables:
the problem of a fur
for the enterprising young wardrobe.
For raccoon is back this year—
the youngest, toughest,
and nicest-priced fur ever;
and in its absence,
it's been changed for the silkier,
for the smarter.
It looks new, looks like you—
if an easy, gay, young fashion-self
is what you're after.
Here and later on in this issue,
raccoon in every degree
from collars to full-length coats;
shown, in every case,
with Vogue's 1954 additions—
berets or Bretons, and ear-buttons,
the big bold earrings we like the best.
This page: Twenty-four inches
of raccoon—enough jacket for any young
fashion-life, day through late-day.
About $160 including tax. Harold J. Rubin.
Jacket and everything else
(the Suzy beret, Coro ear-buttons,
Ronay bag), at Seidenbach's.
Facing page: Peter Pan suit-collar,
news in raccoon. News in suits,
this kind of warmth and wearability—
operates like a two-piece coat.
By Masket Bros., in Milliken's
grey wool chinchilla
with a Wyner worsted jersey
lining; about $100.
(The collar's detachable.)
Lord & Taylor; Hutzler's; Hudson's.
The plaid Breton by Madcaps,
Mosell earrings, Ingber bag,
and Alexette Bacmo gloves:
also at Lord & Taylor.
The bright young lipstick: "Luscious Red,"
by Beauty Counselors.

For shops in other cities, see page 62.

coon





mantle

The newest, smartest young mantle going
(aside from Mickey): the extended stole on the page
at left. Because of its length (average: eight feet),
it's listed in a wardrobe plan not as a scarf,
but as a wrap—with all the warmth and coverage
that belong to a wrap.
Among the things a bright-striped
mantle will wrap: an autumn dress,
a suit or winter coat. Among the
things an all-one-colour mantle
will wrap: all of the above,
plus certain evening dresses.
Note too: the financial ease
of collecting mantles;
the nice way
they'll pack and stack
in bureau drawers.
With such material
in your hands,
changing the look
of an entire wardrobe
is almost as
easy as
switching
lipsticks.



Left: Going to
extreme lengths,
and very successfully,
an eight-foot orange and black
wool knit mantle. $11. By Glentex.
Undercover arrangement: long-sleeved black wool knit
sweater dress. $23. By Jane Irwill. Criterion belt;
beret by Suzy; bag by Ingber; earrings by Monet.
Velveteen gloves with nylon palms, by Hansen.
All, at Altman. The dress and mantle, also at
Wanamaker's, Phila.; L. S. Ayres.
Helena Rubinstein's "Orange Fire" lipstick.

Brand-new breed: dachshund bag

The long, long shape (nearly 15 inches), completely uncluttered;
this handbag idea, a new pet of 1954.
In brown calfskin, flat and roomy. By Ronay, $13 plus tax.
Dachshund pin of crystal stones. By Schreiner, $6 plus tax.
Both, at Saks Fifth Avenue; Dayton's; Seidenbach's.

For shops in other cities, see page 62.

mantle



RUTLEDGE

Continued here—the mantle,
managed in two very different ways,
having two distinct fashion looks . . .
and both, part of the same plan.
Left: Long distance runner—the grey
and black tweed mantle. Twisted here
to look like a middy collar
(and this is a very good look to have
this season). $15. By Glentex.
The grey flannel suit with Napoleon
buttons, about $60. By Finger & Rabiner.
Felt roller by Madcaps; ponyskin bag
by Katten. Gloves are jersey with leather,
by Alexette Bacmo. The earrings
and bracelets, by Castlecliff.
All, at Lord & Taylor.
The suit, also at
Julius Garfinckel; Frost Bros.
Opposite page: Wool tartan plaid,
with a long hand-knotted fringe.
The slimness beneath the swath:
black jersey with
a back pleat, back zipper.
By McMullen of Wyner worsted jersey.
Dress, about $35; mantle, about $23.
Black velvet beret (top hat this season)
by Madcaps.
Bangle bracelet by Benedikt.
All, at Bendel's Young-Timers.
The dress, also at Halle Bros.;
Dayton's; I. Magnin.

For shops in other cities, see page 62.





4-yr.

Proved fashion fact—the trench coat,
the fluffy alpaca coat,
are two of the best daily coats
that a smart wardrobe can own.
Which makes it all the nicer
when this happens:
when the trench coat,
the fluffy alpaca coat,
appear, now in 1954,
in two of the handsomest versions
in years. Here they are—
not only enduring classics, but warm in the
lightest way possible (Milium linings),
and walking examples of youth and ease.
(And, note the young new manner of
wearing them: with berets
popped all to the back
or to the front;
and ear-buttons, circular or square.)
This page: Everything a trench coat
ought to be, this one—
beige wool fleece
with a wide notched collar,
strapped sleeves, a back pleat,
and a tight-tied belt.
By Sportleigh, about $60.
Coat, Suzy hat, Capri ear-buttons:
all, at Altman. The trench coat,
also at Hudson's; Frederick & Nelson.
Facing page: Youngest new length
the fluffy alpaca coat has yet been seen in—
thirty-five inches of warm beige
wool pile. By Lumay, about $65.
Coat, hat, wool Paisley gloves,
and Coro ear-buttons: all, Saks Fifth.
Coat, also at Julius Garfinckel; Harzfeld's.

For shops in other cities, see page 62.

coat



tan



gerine





What's needed in every fashion outlook: an inquisitive eye for colour. If the good grey skirt has its place, the blaze of colour has it in spades. That's why we're pointing out the freshest, most becoming colour that could liven up—or be the basis of—a strong-minded wardrobe. This is red on the gold standard: tangerine.

Opposite page: The tangerine coat on its own (but admitting some debt to Vogue's famous red coat). This cardigan day-coat could lead a double fashion life as the most delicious blaze of warmth over a pale-pink evening dress. Coat of Stroock fleece by Brittany, about $100. The beige sweater dress of Heller cashmere-and-nylon jersey, by Nantucket Naturals, about $60. Both coat and dress at Bonwit Teller; Hutzler's; Neiman-Marcus. Velveteen gondolier hat by Betmar; fake fur bag by Roger Van S; whangee and gilt collar by Fashion Craft: Bonwit Teller. "Figurine Look" lipstick by Dorothy Gray.

This page, left: Three healthy helpings of the smartest colour going: a tangerine skirt of cashmere-and-lamb's wool, $23; worn with a cardigan sweater, $23, and a sweater-blouse, $17, these both of double-spun cashmere yarn that's been mothproofed with Mitin. All by Premier at Bonwit Teller; Meier & Frank.

Right: More headstrong colour: a tangerine jumper that's marvellous during and after football games. It's of Heller rabbit's-hair jersey (a linen dickey), by Rembrandt, $50. Bonwit Teller; Stix, Baer & Fuller.

For shops in other cities, see page 62.

Penguin

tang





Left: Avid travellers (via suitcase or Football Special) : a blazer of tangerine wool knit, $30, worn over a slim black wool-knit dress that doesn't even know *how* to wrinkle. The dress, $35.
Both by Goldworm
at Bergdorf Goodman;
Ben Wolfman.
Right: The suit that makes two strong fashion points: tweed and tangerine. The collar and cuffs are tangerine velvet; the full-skirted suit, grey-and-tangerine
British tweed by Kort-Lee, $70.
De Pinna;
L. S. Ayres.

ergine



Left: More tangerine tweed: a herringbone-patterned jumper worn with a yellow cotton shirt. By Carolyn Schnurer, about $45. Bendel's Young-Timers; Julius Garfinckel; I. Magnin.
Right: Newest at-home or at-dormitory look going: tangerine Paisley with tangerine trousers of Cantoni velveteen. Silk shirt, $18; the trousers, $18. Both by Heatherlane: Saks Fifth; Goldwater's.
For shops in other cities, see page 62.



knee skirt

Under completely new management here:
the country look—and we think
any young woman with an ounce
of fashion-initiative is bound to give it
a try. The elements: a skirt as short
as shorts, wearable wherever long shorts are worn.
A pair of knee-length black socks.
And not one shirt, but two: a shirt pulled over
a shirt—the latter, newest when it's
a steal from a jockey sweater.

At left: The knee-skirt costume—
for some smart young wardrobes, this will be
the successor to long shorts. Buttery-beige corduroy
knee skirt ($10); with a narrow belt
of English bridle leather ($4); and an olive
and black Lanella shirt ($17). The black
jockey sweater, a fine piece of fashion
in itself—long-sleeved, of Heller worsted jersey,
$10. These, and the black wool socks,
buckled walking shoes of tan Allied aniline
calfskin, are by Glen of Michigan. All,
at Lord & Taylor; Wanamaker's, Phila.;
Julius Garfinckel; Neiman-Marcus.

At right: Double-shirt costume—organized
as follows. Over a short-sleeved jockey sweater
of white wool, a long-sleeved cotton shirt of brown
Paisley-printed Fuller fabric (these, about $18
and $10, respectively). Both, tucked into
a skirt of camel-coloured Hockanum
wool flannel (about $23).
All, by Masket Bros. At Lord & Taylor;
L. S. Ayres; Frederick & Nelson.
Gilt link earrings by Hobé, at Lord & Taylor.

For shops in other cities, see page 62.

HORST

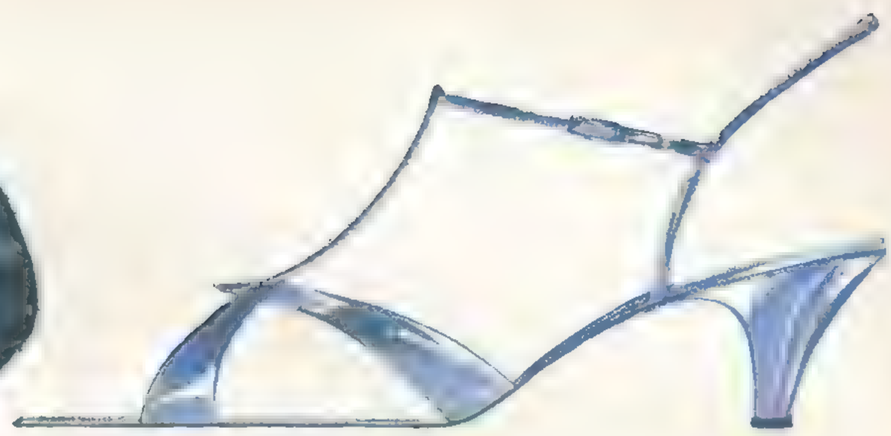
double shirt



shoe interest



Centre row of shoes, left to right:
First, suit-or-dress pump, aniline calfskin,
black-heeled, black-collared. $20.
By Palizzio, at Lord & Taylor.
Second, grained calfskin flat; brass button.
$10. By Town & Country. Lord & Taylor.
Third, a worsted flannel pump
with calfskin touches. By Valley,
in Miron flannel. $17. Best's.
Fourth, a stitched dickey on a calfskin
flat. $17. By Hill and Dale. Lord & Taylor.
Fifth, an English flat—stitched calfskin,
elasticized throat. $15.
A British Brevitt, at Altman.



Top row of shoes, left to right:
First, two-colour day pump of taupe
calfskin and black kidskin.
$13. By Degas, at Saks Fifth.
Second, brocade dinner pump,
a satin field of flowers.
$15. By Degas, at Saks Fifth.
Third, also for late day, dinner,
a pale-blue sandal of an Allied kidskin
with a metallic glint. $18. I. Miller.
Fourth, another late-day
choice—suède
with a grosgrain bow.
$15. By Carousels.
Saks 34th.



Bottom row of shoes, left to right:
First, toeless flat—red suède, black patent
leather. $11. By Degas, at Saks Fifth.
Second, an indoor flat of velvet, satin-lined.
$5. By Daniel Green, at Macy's.
Third, for country week-end dinners,
Crompton velveteen with a flannel carnation.
$11. By Oomphies, at Bloomingdale's.
Fourth, a wonderful little pink boot,
in that supple reversed leather,
called "shag." $9. By Joyce. Bonwit Teller.
Fifth, this indoors boot—crocheted Angora
with Lastex. $8. By Gustave. Saks Fifth.



Mary Suzuki





Accessories, reading downward:
The pin: rays of textured gilt, radiating from a jet-black stone.
$6, plus tax. By Mosell, at Saks Fifth.
The scarf: a good-sized square of silk, in strong colours, strongly combined.
$7. By Echo, at Saks Fifth.
The scarf-pin: textured gilt—and it could be used to clasp a flower instead.
$5 plus tax. By Castlecliff, at Saks Fifth.
The belt: curves of calfskin by a couturier whose clothes have some of the most artfully slendered waists in the world—Charles James.
$8. Lord & Taylor.

successories





The gilt square, directly right: a bracelet that's a solid cuff of golden dewdrops.
$9 plus tax. By Mosell, at Henri Bendel.
The key bracelet: a wonderful jingle-jangle, gold-plated.
$6 plus tax. By Fashion Craft, at Saks Fifth.
The cuff bracelet: gilt mesh complete with cuff link—a tiger's-eye quartz.
$3 plus tax. By Accessocraft, at De Pinna.
The gloves: wool plaid with black leather palms. $4.
By Claire McCardell, at Saks Fifth.
The beret: in wool; imported from France by André David. $1.40. Bloomingdale's.
The beret-pin: a tasselled gilt snake.
$2 plus tax. By Capri, at Bloomingdale's.









For shops in other cities, see page 62.



more ease

more shirt

Farthest left, an easy cardigan jacket
in Royal Stuart plaid (predominantly red),
$30, and a pleated skirt, $20. Both, in
worsted wool flannel, by H. & E. Shapiro.
White cotton jacquard shirt by Adelaar,
$7. Costume, Madcaps beret, and Fownes gloves:
Saks Fifth. Costume, also Neiman-Marcus.
Far left, above, a sweater jacket
in black and white wool knit, $18—very easy
over a black Wyner worsted jersey sheath,
$30. Both, by Kenneth Tischler. Lord & Taylor.
Near left, above, a brown and white
striped middy with a sailor collar and tie,
$10, and a knife-pleated skirt, $15.
Both by Loomtogs, in Wyner worsted jersey. Best's.
Near right, double shirt—a long-sleeved shirt
(rayon and acetate, in a red-yellow-aquamarine
plaid), $18, worn with a sleeveless
jockey shirt of black Wyner worsted jersey, $12.
The black wool skirt, $15.
All, by Miller-Berliner, at Best's.
Far right, a shirt extended (invisibly, here) into
knee-breeches; in pale-blue Avondale cotton
chambray, $15. The knee skirt, of navy-blue wool
flannel, $15. Both, by Masket Bros. Lord & Taylor.
Below left, a raccoon collar, $9 (plus tax),
on a red wool flannel jacket, $11.
Sleeveless bodice, $8; gored skirt, $13.
All, by Nelly de Grab, at Jay Thorpe.
Below centre, a raccoon-shawled coat of red wool
fleece, $95. By Lumay. This, hat: Jay Thorpe.
Below right, a raccoon coat, with a wool
plaid lining. $500 plus tax. Russeks.



RUTLEDGE



more raccoon

For shops in other cities, see page 62.



red:

The best evening-clothes advice Vogue can give you at this point (the point where you've begun to lead your own fashion life): don't scatter your fire. Concentrate on the most effective evening-colour you can own (in our opinion, that colour's red). Then start collecting your evening clothes as long-term investments.

One of the signs of a young woman who's on her way to real fashion-wisdom: she'd rather own one marvellous evening dress and wear it to every big party—than a closetful of less-than-marvellous ones she only wears once apiece.

On these pages, the marvellous—marvellous partly because they're red.

At left: Short evening coat for the next five years (you don't have to change your plans if the evening's rainy—this is a bona-fide raincoat too). Collar? Big, deep, and therefore news. By Sherbrooke, in Crompton velveteen, with a Milium lining. $45. Bonwit Teller; Julius Garfinckel; Frederick & Nelson.

Right: One possession that's practically a form of self-possession: a coat-dress of red velvet with a ranch mink collar. Why we think you could count it as almost an evening wardrobe in itself: you could wear it as a coat or as a dress; for cocktails, dinner, theatre. . . . By Kasper, of Arnold-Fox, in Cheney velvet made of Du Pont rayon. About $95. At Bendel's Young-Timers; Hudson's; Neiman-Marcus.

For shops in other cities, see page 62.

evening



red:



At left: In ruby-red velvet—a lifetime supply of confidence; a dress that's just possibly the most beautiful young red ball dress of the year. Its bodice, soft close folds; its skirt, full—but with fullness pulled to the back (all the advantages and none of the drawbacks of a little train). We'd buy it its own suitcase, treat it to only the best dry cleaners, and treasure it for the next fifty dances. By Ceil Chapman, of Du Pont acetate and rayon, about $110. Saks Fifth Avenue. Julius Garfinckel; Montaldo's.

Far right: In flame-red peau de soie (therefore in a silk that's a cross between taffeta and crêpe de Chine), a dress with a pretty neckline, full skirt, and exactly the right atmosphere for cocktails, dinner, theatre. By Filcol, $50. Bergdorf Goodman; Hutzler's; Jays; J. P. Allen.

Directly right: Contents of the upper right-hand drawer—when the evening wardrobe's primarily red. First, white kidskin glove, the third finger tied (for remembrance) with a little string of kidskin. A Claire McCardell design, $5. Altman. Black velvet ear-button circled with rhinestones. By Steiner, $5 plus tax. Best's. Velveteen evening bag with beige satin lining; by Ingber, $5 plus tax. With it, here: silky carnation with a pink centre; by Flower Modes, $5. Both Bergdorf Goodman. Almost a yard of crystal and gilt. By Carnegie, $11 plus tax. Bonwit Teller. Next, a completely new jewel: a bow of tiny fake seed pearls, with streamers from the bow; a pin backing. By La Tausca, $9 plus tax. De Pinna. Rhinestone bracelet with activated loops—each time the arm moves, the loops quiver light. By Kramer, $15 plus tax. Saks Fifth.

For shops in other cities, see page 62.

evening



WHAT MAKES A HAPPY MARRIAGE?

By Victoria Lincoln

Glance back at the title, and abandon false hope all ye who enter here. This is not a how-to-do-it article. I love them. I read them all, even the ones that tell me how to gain or lose weight (my own has been constant for years) or how to be the most popular girl in my high school (a problem which ceased to be urgent in 1922). I read them, and I write them with the same innocent faith and zest. But this time, I can only ask a question.

For what we are talking about now is a *happy* marriage, not simply one that looks good, or one that lasts. There are rules for saving the surface and stretching out the years. They can be taught, and they are valuable as an added grace to a happy marriage as truly as they are grim necessities to a sad one. But it is not of duty, or of expediency, or of the surface graces that we are thinking now, but of happiness.

And happiness is the fruit of love. And love, as song-writers quite accurately assure us, is a mystery.

There is little mystery about that state of ecstatic intoxication which we call "falling in love." The biological urge exists, our civilization enjoins monogamy, we are all—to a certain degree—poets; and the rest follows. My old nurse used to shake her head over the pictures of brides in the newspapers and mutter, "Well, fancy's queer, as the old lady said when she kissed the cow." But if all brides were pretty, witty, and wise, there'd be a sharp drop in the birth rate.

That is not the mystery. The mystery lies in that slow, patient process by which the stranger upon whom our in-

toxicated, almost arbitrary choice once fell, becomes the friend. It lies in our willingness to see not a projection of our own desires and fantasies, not a god, or hero, or nurturing parent, no, nor even a ready-made perfect companion. It lies in our power to accept a human being, with all the individual weaknesses, foibles, failings, strengths, and beauties which make him what he is; and to love him, quite simply, for himself.

That is the love that makes a happy marriage. Where it exists, the initial intoxication becomes the cornerstone of a strong edifice. Without it, that same first passion can only give strength to an angry disillusionment or deeper anxiety to the anxious effort of protracted self-deceit.

Which makes for an odd paradox: the happiest marriages are those between people who could have been, had they never met, almost as happy with someone else. For if the capacity for that love is not already inherent in the whole person, the experience of "falling in love" can not release it.

Fortunately, it is not rare. It is, indeed, as familiar as the sun and the rain. Nevertheless, it is not universal. And there are some marriages which, for lack of it, are foredoomed from the start. Not many, but some.

"He's crazy about me for being all kinds of things I'm not," a woman once said to me in tears, "but he can't stand anything I really am."

That woman's husband would have told you in an anguish of sincerity that he adored his wife. But she was quite right. He adored a dream in which she had no place.

It is also, I am sorry to admit, true that no marriage can be spontaneously, unselfconsciously happy when every effort of patience, honesty, or re-education fails to overcome a profound sexual maladjustment. Sex, when it is right, is usually the least consciously considered factor of a mature and long-lived marriage. Like money and good health, it is one of the things we tend to take for granted until trouble comes. Then its importance becomes obsessive.

This is a problem, however, which, in these days of frank early training and wise counselling, is growing more rare.

But there is one more major cause of marital failure which can not, alas, be healed by counselling. Fortunately, it is also the easiest to detect while you are still treading those preliminary clouds of glory. Spinsters, when in doubt remember this: No genuine happiness can result from the mating of two people who have fundamentally different ideas of right and wrong.

The funny thing is that it's the ideals and not the conduct that have to match up. We all do things we're ashamed of and forgive their like in people we love. If—and this is a big *if*—they don't make a virtue of them.

"You mean you *bought* Jimmy that fire truck? Almost fifty dollars, when we haven't even got rid of the loan for the hospital bills?"

"But he was so sick, and he *wanted* it."

Or, "Why did you make up that stuff about an old servant coming back to town? Why didn't you just tell her that she can't cook?"

"But it would have hurt her feelings!"

Little things. Big ones, sometimes, but usually little things like that. Little things that mean everything or nothing according to the fundamental convictions which underlie them.

This is the only insuperable "mental incompatability."

And I know.

I know because I have been married for twenty years to a man with whom, on the surface level, I have amazingly little in common. We both like the country, vote about the same way, and enjoy having children around. And that's about it. The books I love bore him; the books he reads might as well be written in Arabic for all I can understand them. When he takes me to concerts, I doze, unless it's too loud; when I take him to look at pictures, his face wears a look of quiet desperation. I dawdle, he rushes. I am untidy, he is orderly. And it doesn't matter.

It doesn't matter because every year of that twenty we have grown more used to each other with that curious mixture of joy and humorous resignation which is called love.

We don't lean on it. I try not to leave my shoes in the living room; he tries not to fume at traffic lights. Only the all-too-human lapses don't much matter.

And that's the blessed thing about a good marriage. Once you begin with the fundamentals of physical love and mutual respect and a capacity for getting acquainted, so few of the things about you that would drive anyone else crazy bother your husband at all. And granted those fundamentals, it's amazing what marriages can be happy.

I recently met a wretched young woman who was divorcing her husband for periodic alcoholism. And all the time I was giving her my heartfelt sympathy, I was remembering the happiness of Jerry and Molly McBride.

Jerry used to be our landlord. He was a week-end drunk. He would turn up at our house Saturday nights, sing us a song about a little girl who wanted to send a letter to her Mama in Heaven, and then weave away crying for beauty, sheer beauty.

Well, one Saturday night Molly asked Jerry to run across the way for a loaf of bread. He woke up Sunday night in Bermuda, took the next boat home, walked into the kitchen, slapped the loaf on the table, and said, "Here's your bread, Moll."

They had to sell the piano to pay for the trip. Molly told us about it with tears running down her cheeks. And, believe it or not, they were tears of laughter.

"Ah, God help us," she said, "did you ever hear the beat of him?"

Well, that's what I mean. It certainly wouldn't have been my idea of the perfect set-up, any more than it was for the young woman who was headed into divorce. But the virtues that Molly and Jerry demanded were wit and physical courage and generosity, and they were brimming over with them. The situation that was tragic in one instance was just fine in the other.

And that's why I say I can't teach you the rules.

My mother once told me about an elderly Boston spinster who said to her, "The trouble with marriage is that it breaks down the natural barrier between the sexes."

It does more than that. It breaks down the barrier between two human souls. And the greatest adventure and joy of life is that of learning, without illusions, to know another person and to love him as he really is.

There aren't any rules for that kind of happiness. For every marriage is as individual as the two individual lives that make it. And its own singular quality can only be learned in the actual living.

But the minister was perfectly right when he told you that it is a holy estate. Believe it and be on your way.



R. THORNE MCKENNA

ROBERT FROST

"Best-loved of American poets"

By J. Isaacs

Why is it Robert Frost's eightieth birthday? All the reference books give the date of his birth as 1875, and all his life Frost has believed that he was born then. In 1950, the U.S. Senate made a national gesture of congratulation on his supposed seventy-fifth birthday:

> "Whereas these poems have helped to guide American thought with humour and wisdom, setting forth to our minds a reliable representation of ourselves and of all men . . . Therefore be it RESOLVED that the Senate of the United States extend him felicitations of the nation which he has served so well."

Soon after this there turned up a letter his father had written to his old Harvard class, in which he stated proudly and categorically that Robert Lee Frost was born on March 26, 1874. Nobody wants to be a year older, but Frost just had to accept it. "He should know," he said ruefully. Robert Frost, the poet of New Hampshire and Vermont, was born in San Francisco, on the other side of the continent. He did not see New England until he was about eleven. He hated the people at first. "They seemed narrow to me. I couldn't get used to them. Then, when I was about eighteen or nineteen, there came to me the pride of discernment, and I found some good in them. I went on finding good in them, and after that it was hard for me to find any bad in them."

At eighty Frost is the best known and the best loved of all American poets. Some of his poems—"Stopping by Woods on a Snowy Evening," "Birches," "The Death of the Hired Man," and "After Apple-Picking"—are known to every American school child, and some of the lines from his poems, "Good fences make good neighbours," and "Home is the place where, when you have to go there, They have to take you in," have become American proverbs. If there were such a thing as a poet laureate in America, Frost would certainly be the man. He has had the Pulitzer Prize four times; without an A.B. of his own he has honorary degrees from over twenty colleges and universities; he has sold nearly 500,000 copies of his poems, yet forty years ago he was completely unknown in America. Forty years ago he was living in England. His first books were printed in England. His fame began in England, and had he stayed there he might have become one of the glories of English literature rather than American.

It is just forty years since I first came upon Frost's writings. As a poetry-mad youngster I was browsing in Harold Monro's Poetry Bookshop in Bloomsbury. You could stay there for hours and sample any number of poets. That was what it was for. You did not have to buy if you could not afford it. I could not afford it, but I had to have the two volumes, *A Boy's Will* (dated 1913) and *North of Boston* (1914). They are very rare now, those two original editions. I suppose one could not help knowing that he was American, but there was not much awareness then, particularly with the kind of poetry he was giving us. American poetry then was still Walt Whitman. It was not until the war that we became acutely conscious of America. After the war, at Oxford, I remember an American Rhodes scholar speaking on Frost at one of the Sir Walter Raleigh discussion groups. I think I was the only other person present who knew anything of him. I ventured to say something about Frost's views on poetry, as I had guessed them from the poems. The American looked up sharply, and I waited to be crushed. "That's very curious," he said, "I heard Frost say that very thing only a month or two back." I blushed with relief.

It is possible I may have seen him browsing in the Poetry Bookshop in 1914, but I did not meet him until 1928, when he came over to see England once more. Harold Monro had a small reunion for his old friends to meet Frost again and, knowing how much I admired him, he invited me too. I had heard so much about the irrepressible talker that I was surprised to see how shy he was. He seemed very much moved to be among his old friends, seemed hardly to believe that he was back again. He basked quietly in their affection. There was nothing to fight now. He was sad, too, because the closest of his friends, the poet Edward Thomas, the poet he had made, was no longer there. He had been killed in 1917.

The grey hair, like bark, the brilliant blue eyes, like juniper berries, the sensitive, quizzical mouth, with the bee-stung lower lip, the teasing drawl, these are the things his friends remember from those early days. I do not pretend, at this distance, to remember any of those details, except the eyes, hiding under the strong brows and darting into life. I was not to see him again for nearly a quarter of a century: time for the grey bark to turn to snow, and the face to wrinkle into nobility, and the eyes to turn inward "into the deep-dark cabins" of his head. It was really to see Frost again, more than anything else, that I went to America in 1951.

In summer Frost lives among the Green Mountains of Vermont. He has a farm near Middlebury, with its Bread Loaf Writers' Conference and the Summer School he helped to found many years ago, where people come from as far off as New Orleans and California to talk for twenty-four hours a day about writing, to play croquet, to forget the other claims of civilization, and to see and to hear Robert Frost.

I was to dine with him at an inn in East Middlebury, just Frost, a small group of his oldest friends, and the stranger from England. We went to collect him at his farm. On the way his friends warned me that he was a terrible liar, he had invented a man named Flint, said Flint was responsible for the imagist movement in poetry, not Ezra Pound, nor T. E. Hulme. I said nothing. At dinner Frost started almost immediately: "You're from England," he said. "Do you know a man named Flint, Frank Flint?" My neighbours nudged me. "Why, yes," I replied, "I've known him for years, a very good friend of mine." And then it all began to pour out.

He has an incredibly accurate memory for all the details of his earlier life, and he seemed very happy to confound his sceptical friends at last. He had met Flint at a reading at the Poetry Bookshop, towards the end of 1912. Two shy people eyeing each other and finally speaking. They had supper at the old Viennese Café at the corner of Museum Street. "Would you like to meet your compatriot Ezra Pound?" asked Flint. Frost still treasures Pound's visiting card: "Ezra Pound, at home—sometimes." He *(Continued on page 155)*

"Strahmutchi" by Ralph S. Du Casse of San Francisco (55″ x 60⅛″)

"Three Blues" by José Guerrero of New York (26⅝″ x 49¾″)

YOUNGER AMERICAN PAINTERS AT THE GUGGENHEIM MUSEUM



RAWLINGS

James Johnson Sweeney, the Guggenheim's director, in the gallery; left to right, Okada, Mitchell, Boynton, Du Casse

The lash of the redone Guggenheim Museum, now straight white, its rooms receding like pulled-out horizontal Chinese boxes, lies in the taste of its new director, James Sweeney, a powerful, booming man of such enormous energy that he visited more than one hundred studios and museums from New York to Texas to Oregon, looked at the work of almost a thousand painters, to pick the fifty-seven paintings in the show "Younger American Painters."

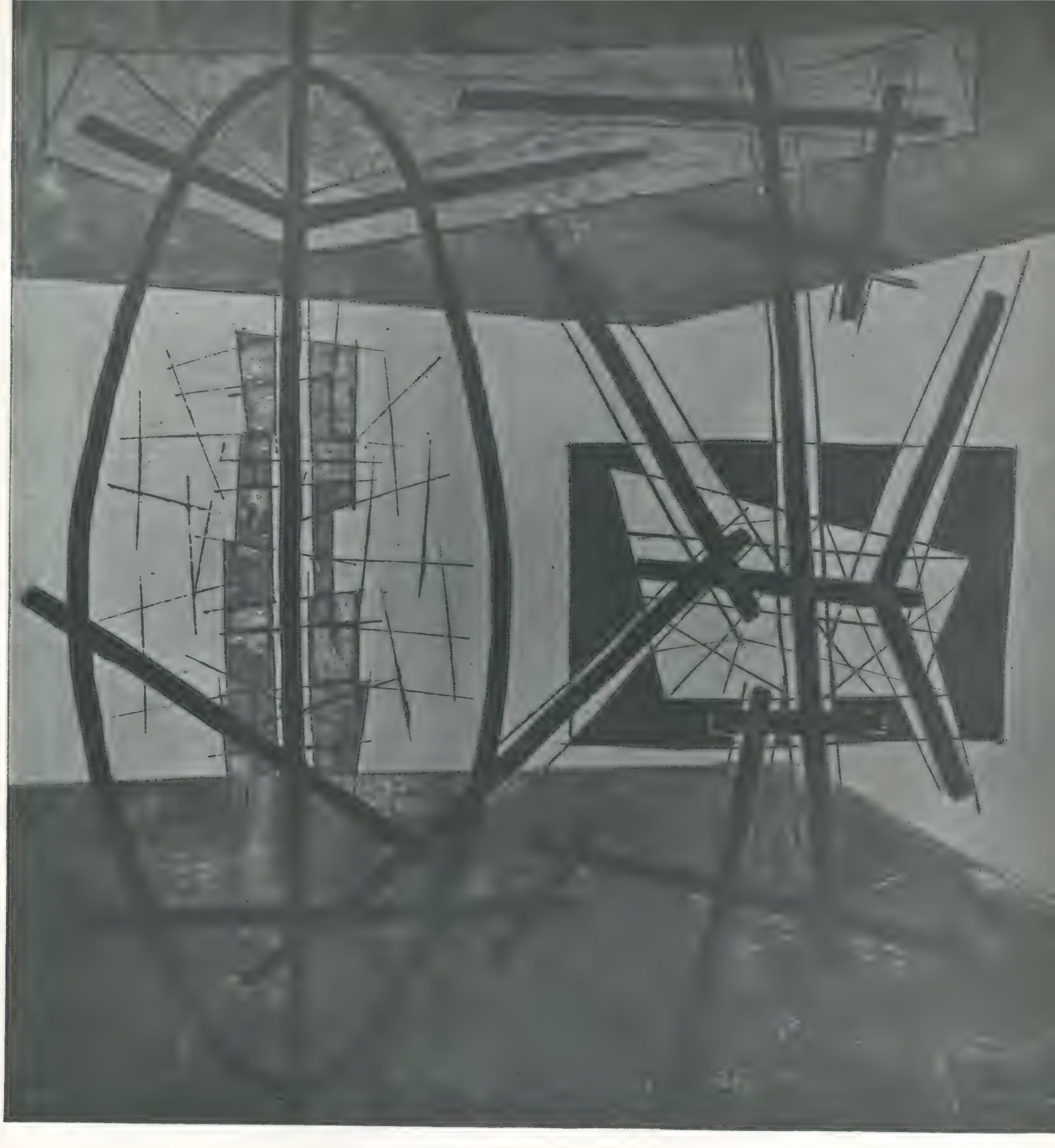
RALPH DU CASSE, whose "Strahmutchi" (shown opposite), the focal painting in the exhibition, is a smashing abstraction which looks like shattered glass, prefers to live in San Francisco. (*Strahmutchi* is a shattered Japanese word, deriving from *strah*, meaning nothing.) Thirty-eight-year-old Du Casse works in the daytime in a furniture shop, puts the force of his emotional explosions into his paintings which are, however, completely disciplined. Nothing is left to chance—he works slowly, thoughtfully on an idea, cleaning up technical difficulties. A detached, tidy man from Cincinnati, he was a Japanese language interpreter during World War II, now paints for pleasure and because he must. After trying to paint in Europe, he found "the vitality is in America," but that for him New York is too full of painting trends, of gallery distractions; that San Francisco gives him detachment.

JOSÉ GUERRERO, who painted "Three Blues" (opposite), prefers New York, where he makes the rounds of the galleries as regularly as the critics do. A glowing, gentle, thirty-nine-year-old Andalusian, with a classically Spanish head, he came to this country after Paris, Rome, Brussels, and Zurich, painting all the way. These paintings have a swell. The colours rejoice. He paints them sometimes on cement, on cinder block, on slate with ethyl silicates, but no one cares about the medium or the materials. It is the sharp rhythms, the bounce of shape in space that make Guerreros good. An American citizen now, he lives with his wife and year-old child in a cold-water flat, fresh and attractive, in Hell's Kitchen, with, on the same rooftop, his grey orderly workroom, as organized as a chemist's.



"Painting #7," by Franz Kline of New York (57½" x 81⅝")

FRANZ KLINE, who for twenty years painted trains, figures, and landscapes more or less traditionally, changed about five years ago toward abstractions, soon began a series of black and white paintings, powerful expressions of form in satisfying proportions. "You don't *decide* to become an abstract painter," said Kline, who works in a Tenth Street loft, empty and white and unplanned. (About forty years ago he was born in Wilkes-Barre, Pennsylvania.) Although his three one-man shows since 1951 at the Egan Gallery brought him a promising wallop of critical interest, a few purchases, the shows have not raised by much his scale of living. Kline has a terrible gift of seeing the opposition's point of view. His voice, rough-textured and well-timbred, once explained: "It isn't that there isn't any interest in abstract art; there's a lot. But buying it is something else. To buy one of my paintings—they're big—you have to like it an awful lot.... Oh, hell, I paint the wrong size."



"Alone," by Jimmy Ernst of Connecticut (51⅞" x 48")

JIMMY ERNST, who painted this *Doppelganger* canvas that changes before the fixed eye, used only blacks—enamels, varnishes, lamp blacks, ivory blacks, and odd combinations of these. "Alone" is the second of a series of all-black works; the first hangs in the Metropolitan Museum. Soft-voiced and thirty-four years old, Ernst began his creative life by rejecting it, partly because his mother was an art critic (a friend of Paul Klee and Hans Hartung), and because his father, Max Ernst, now one of the most famous living artists, helped set off the crackers of Dadaism and Surrealism. The present Jimmy Ernst paintings are far from his initial fantastic imagery, now often show angular strokes or whirls of circles, as though he had been influenced by Spencerian handwriting or Chinese calligraphy. They show, above all, that he is a strict disciplinarian with himself—discipline is his constant word. "I am interested," he once said, "in painting a picture that is quiet but still there."

PEOPLE ARE TALKING ABOUT...

PEOPLE ARE TALKING ABOUT ... Vigilance and Guatemala, about Southeast Asia, the Vietnamese, the Cambodians, and the Laotians, a new vocabulary for old geography under strain. . . . "Comment," the NBC-TV program in which four intelligent men just talk. . . . The stirred crowds—sometimes as many as the 120,000 in the Wembley stadium—who came to the revivalist meetings in England, Denmark, Holland, and Germany, held by Billy Graham, who mixes a powerful warning into which he puts both Toynbee and the Bible.

PEOPLE ARE TALKING ABOUT ... Nancy Mitford's easy *Madame de Pompadour*, a biography that reads like a literate gossip column. . . . The way movie press agents have taken to talking of seeing people in the "so-called flesh." . . . The sudden tranquillity, the falling away of tension in the Japanese house in the garden of the Museum of Modern Art. . . . The light-fingered Oscar Peterson, the jazz pianist, and his guitarist, Herb Ellis, a sleepy, pinky-faced redhead who leans back, closes his eyes, talks softly to himself, and does something subtle and stupendous with the strings.

PEOPLE ARE TALKING ABOUT ... Anna Magnani's return to the music halls in Italy, singing and dancing and haranguing audiences in the make-up of Toulouse-Lautrec's fabulous La Goulue. . . . *Mr. Hulot's Holiday*, an almost silent movie in which Jacques Tati plays a sad sack with a pipe, a collapsed hat, and too-bouncy white sneakers, with the high point a tremendously funny scene at a funeral where Tati creates an endless exchange of handshaking by getting mixed up with the chief mourners. . . . John Steinbeck's *Sweet Thursday*, another of those novelists' amused novels about prostitutes with hearts almost too golden. . . . The Perez Prado band and the increasing sweep of the Mambo.

PEOPLE ARE TALKING ABOUT ... Charlotte Rae, a knock-about night-club comic, with a manner so genteel that even W. C. Fields might have envied it, especially when she sings "I Love Lechery." . . . *L'Anthologie Sonore*, ten magnificent LP records ranging from the Gregorian Chant to Mozart, performed by European choral and instrumental groups from authentic scores—the revelation of the series, Mozart's seven neglected motets. . . . A report by a nursery-school teacher after putting a three-year-old through her small paces with a toy shopping-wagon: "This child hasn't had any Safeway experience at all."

WILLIE MAYS, *opposite*, Joy Boy of the New York Giants, is a happy twenty-three-year-old centre fielder whose genius lies in catching murderously fast balls high in the air against the bleacher walls, in hitting home runs when they count almost double for lifting the spirits of his team. Earlier this season, in a game against Philadelphia, Mays alone accounted for most of the Giants' winning score of 5 to 4 by hitting two homers to drive in four runs, and nailing at the plate, with a long, whistling throw, a Philly runner who would have tied up the game. A kind of physical intuition, backed by almost perfect reflexes, tells him where the ball is coming from; "Willie just goes on back and grabs it." One of ten children of an Alabama steelworker, Willie Mays started professional playing at sixteen, joined the Giants in 1951, when they won the Pennant, then left for two years in the Army. While he was in service the Giants sagged to fifth place. The fans, the team, all took heart when the smiling, joyous kid known as "Say, Hey!" came back. Jimmy Cannon wrote: "When I watch him, it is as though a holiday had been declared . . . what he does is precious and is becoming scarce in the world." It is all cheer between Willie and Leo Durocher, the hard-mouthed manager of the Giants: "Willie gets that ball going to his left and he spins and he hangs a clothesline to the plate and it's money in the bank."

PENN


GIANTS

EARLY ARRIVALS

These eighteen came soon to distinction—the youngest at sixteen, the oldest at thirty-four. Besides their indisputable talents, at the right intersection of their life-graphs luck and timing met head on. All work hard, for although they came e[illegible] they plan to stay late.



ELLIOTT ERWITT

DR. ERNEST L. WYNDER (above) at thirty-two is famous for his tobacco-lung cancer research begun when he was a second-year medical student. Now he is the first head of the epidemiology section on cancer in Sloan-Kettering Institute's new Division of Preventive Medicine. Built lean and hard, with a face all dark squares and angles, Dr. Wynder is a lucid, sharp speaker, firmly biting off facts.

DANIEL G. HOFFMAN (below) at thirty-one both teacher and poet, has one fine book of verse, *An Armada of Thirty Whales,* in the Yale Series of Younger Poets; writes in his Columbia University office, one of those hall bedrooms of the academic world.

FRANCES MCLAUGHLIN



JOHN ENGSTEAD

ELLIOTT ERWITT



EVA MARIE SAINT (above) at twenty-five plays acutely the difficult rôle of a girl in love with Marlon Brando, an actor who would steal a scene from a cop, in *On the Waterfront.* Last winter Miss Saint almost stole a scene from Lillian Gish in *The Trip to Bountiful,* won the *Variety* poll as "most promising actress."

PATRICIA BUTLER (right) at twenty-five is the associate producer at Richard Aldrich's famous Falmouth Playhouse on Cape Cod; this year persuaded Helen Hayes to appear there in four plays. A Reserve Marine lieutenant and a Smith College graduate, she has determination, a certain calm good humour, and a non-compelling voice that compels people into giving her jobs.



DEBORAH and ROGER EDDY (above), a young couple from Connecticut (she is thirty-three, he thirty-four), began to make the Audubon Bird Call, a small wood-and-pewter chirping device, in their living room a year and a half ago. Now they have sold 600,000, grossed $750,000, employ a staff of fifteen, and are opening a branch in the bird-happy British Isles. A handsome, hardworking pair, they look on their success with astonishment, pleasure, and New England reserve.

JAMES DEWEY WATSON (left) at twenty-six is the co-propounder of an important new theory in genetics, analyzing nucleic acids, the basic determiners of heredity. A scientist, with the bemused look of a British poet, he both teaches and carries on his investigations at the California Institute of Technology.



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BARBARA COHEN and MARIANNE RONEY (above), both twenty-four years old, are the originators of Caedmon Publishers, a disorganized but profitable company, grossing about $10,000 a month recording poetry and prose read aloud. Among those who read their own works are Dylan Thomas, Sean O'Casey, and both Dame Edith and Sir Osbert Sitwell.

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GRACE BUMBRY (above) at seventeen has a rich contralto voice, sang with the St. Louis Symphony Orchestra, and appeared, happily for her, on Godfrey's Talent Scouts.

JERRY ROSS and RICHARD ADLER (below) at twenty-eight and thirty-one are the composers of the prophetic hit tune "From Rags to Riches" and of *The Pajama Game*, a musical comedy quickly adored.



FRANCES MCLAUGHLIN

PETER LARKIN (above), twenty-seven, designed the inventively beautiful sets for *The Teahouse of the August Moon* and the less inventive ones for *Ondine*. Now he has done the *Peter Pan* sets in which Mary Martin flies through the air. A cheerful, crew-cut New Englander, the son of Professor Oliver Larkin of Smith College, he began his *Teahouse* sets by studying Japanese perspective for a whole summer at the Metropolitan Museum, but his bonanza idea for the curtain came from a split-bamboo place mat, bought at the five-and-ten.

EDMUND PURDOM (left) at twenty-five is the freshest movie delight, wanted by producers who ignored this English actor his first two years in Hollywood. When the lightning struck him, he took fire in *The Student Prince*, in *The Egyptian*.



KAREN RADKAI

DOE AVEDON (above) at twenty-three is a persuasive hit in her first movie, *The High and the Mighty*, a nerve-smasher. An ex-model who has worked hard at her new trade, she has more scenes than the star, John Wayne.



SUSAN STRASBERG (above) at sixteen is a pretty child who played with effectiveness the transparently too difficult rôle of Juliet in *Romeo and Juliet* on the Kraft Television Theatre program.

JON LINDBERGH (right), at twenty-one a marine biologist, is the discoverer of one of the largest underwater caves in the West. (His famous father was twenty-five, the young success of 1927, when he flew the Spirit of St. Louis across the Atlantic.)

KAYE BALLARD (left) at twenty-eight is the unexpected star of the musical, *The Golden Apple*, in which she sings "Lazy Afternoon," the summer stand-by of disc jockeys. On the way up, she's been an usher, a straight woman in burlesque, a rusty-edged voice with Spike Jones's band.



WIDE WORLD



FRANCES MCLAUGHLIN



Arriving in fashion this autumn: great beauty

Details later. Right now, the important thing that's happening in autumn fashion isn't so much the cut of a jacket, the shape of a skirt, the detail of a sleeve. What's important, what's flowering in every collection we've seen: a tendency toward extraordinary beauty in fashion. A specific beauty that may make this year one of fashion's golden years. Two early instances: *Below:* A hat that's a joy because it's beautiful; that's in fashion because it's beautiful (and because it's much more hat than autumn hats customarily are). Wide-brimmed black velvet, the brim brushed back—a hat ready to turn an August cotton or a midsummer chiffon toward autumn. This and the misty pearls, by Hattie Carnegie. The hat, also at L. S. Ayres; I. Magnin. *Facing page:* A dinner dress with a beautiful distinction—simplicity. Black crêpe (of acetate and Enka rayon) with a tall black satin sash. By Trigère, about $95. At Bonwit Teller; Nan Duskin; Famous-Barr; I. Magnin. Her bracelet: a little wreath of diamond ribbons set in platinum (this, from Cartier).

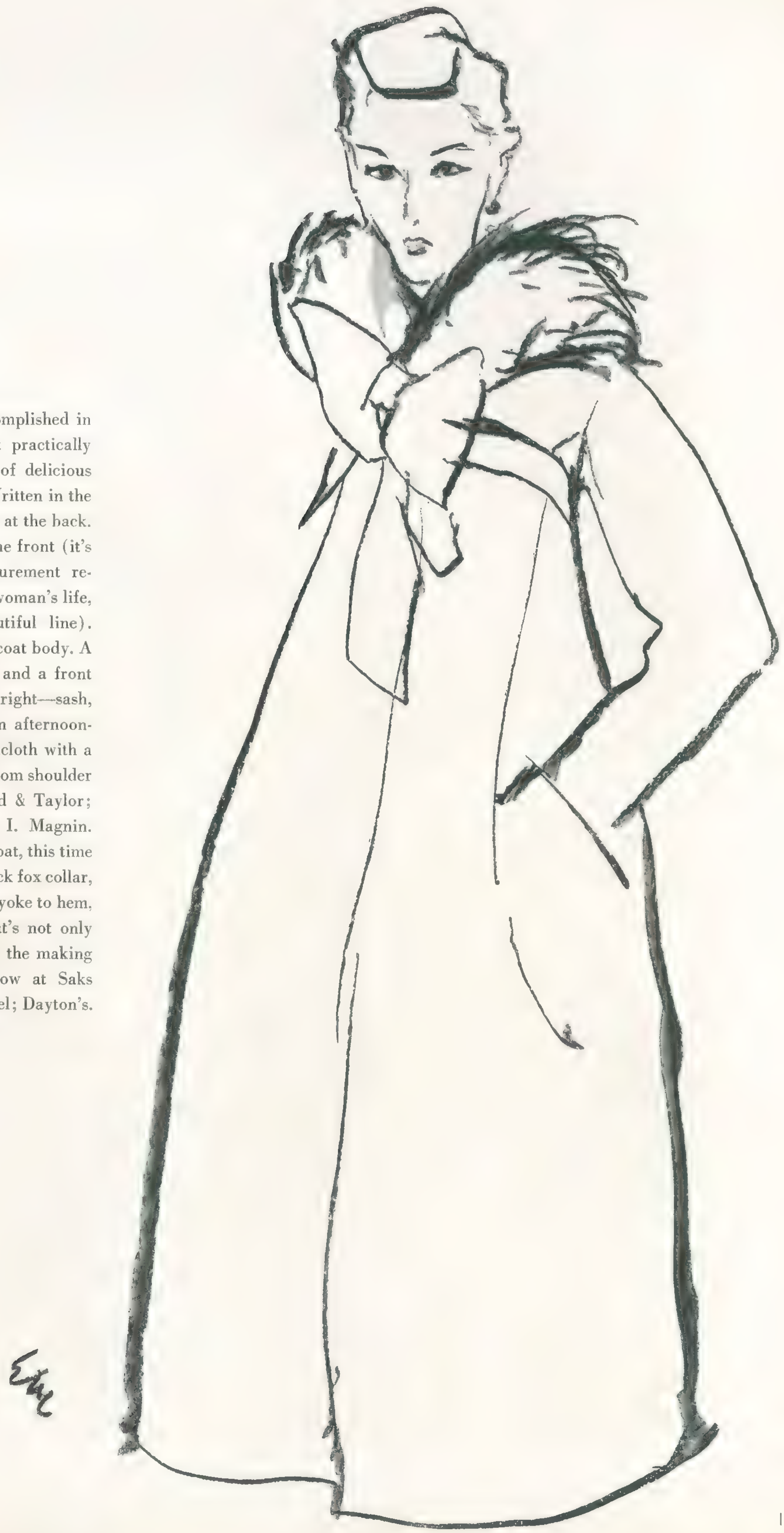


PENN

Great beauties, great news:

the Charles James coats





What Charles James has accomplished in these two coats: a line that practically guarantees a woman a look of delicious femininity. The guarantee? Written in the line above the shoulder blades at the back. and above the breastbone at the front (it's James's idea that this measurement remains constant throughout a woman's life, and always remains a beautiful line). *Left:* The new Charles James coat body. A heightened yoke at the back, and a front view much like the coat at right—sash, bow, and all. This version, an afternoon-dinner one: black wool broadcloth with a panel of black satin running from shoulder yoke to hip yoke. From Lord & Taylor; Wanamaker's, Philadelphia; I. Magnin. *Right:* The heightened-yoke coat, this time in furry black wool, with a black fox collar, a black satin sash—and from yoke to hem, the three-dimensional cut that's not only the sign of a James coat, but the making of a beauty. This, ready now at Saks Fifth Avenue; Julius Garfinckel; Dayton's.



Beautiful year for the easy suit

HORST



What's so different about this year's easy suit? Just this: since Chanel, since her return to designing, the easy suit has lost any severity it ever had; there isn't a drop of acid in its smartness now. Through most of the American collections: suits with their own beautiful ease, their own blouses (and each with a thank-you note to Mademoiselle Chanel). Other news here? The backgrounds on these and the next four pages: a look at the fascinating new New York showrooms of Olivetti (where the business of business machines is combined with pleasure in contemporary art) and, directly left, a glimpse of their supervising architect, Dr. Enrico Peressutti. *On this page:* Elegant little suit of red chiffon wool (the designer calls it her "Chanel red" suit), with an equally red blouse of wool jersey. The beautifully-easy short jacket with its own same-colour, different-fabric blouse is something Adele Simpson's specializing in this autumn. Costume, in Lesur wool, about $195. At Saks Fifth; Younker's; Sakowitz. Necklace: gilt tasselled rope; by Monet at Saks Fifth. *Opposite page:* The new easy suit-shape: black popcorn wool jersey jacket and tall-waisted skirt, with a ribbon-tied, French-cuffed, white cotton shirt. The costume, by Swansdown (the jersey by Jasco), about $100. Lord & Taylor; Hutzler's. Grosgrain ribbon cloche: Mr. John.

Beautiful year for tweeds



HORST

Made of tweed: not only the dresses on these two pages, but also so much of the fashion this autumn that Vogue's next issue devotes eighteen pages to tweed. Never did one fabric dominate a season more completely—or more beautifully. *Left:* Slim, easy, elegant—and entirely tweed. This is Carolyn Schnurer's Chinese sheath, and a case where nothing succeeds like success: Miss Schnurer first made this dress of cotton, saw it turn into one of the summer's great runners, now has this version ready for tweed's biggest year to date. In grey herringbone tweed, lined from the waist up in taffeta (and worn here with the new fashion fixture: a beret, in black broadtail lamb). Dress, $30. From Saks Fifth Aveune; Julius Garfinckel; Stix, Baer & Fuller; Frost Bros. Bag by Jenny: Saks Fifth. Beret, Emme. *Right:* One of the gentle new forms of tweed—a full-skirted, long-sleeved dress, its neckline cut to a V at the back. For cocktails, dinner, this—as well as for the run of the day. The tweed, beige Anglo wool with cinnamon flecks, after the Donegal. The red velveteen coat, lined with beige Orlon fleece. The costume, by Anne Fogarty, in junior sizes. Dress, about $50; coat, about $120. At Lord & Taylor; Dayton's; Best's Apparel. Hat, a globe-shaped beret of plush from Sally Victor. Background: the Nivola sand mural at Olivetti.



Greatcoat: new fabric



HORST

Left: Having a wonderfully softening effect upon greatcoats: a fabric called Borgana—part Orlon, part Dynel, and altogether fluffy, pretty, pale. (A practical fabric for coats to be, too: moths don't care for it a bit.) Coat by Kraeler, about $110. Rosette Pennington; Strawbridge & Clothier; The Broadway. Soft little beret: Hattie Carnegie. *Right:* Having a whole new fashion importance this season: the trench-coat idea. That's because its effect is altogether different now—now that it's worn softly, and made of gentle fabrics (there's even a velvet version coming up). Here, the coat is of pure, soft camel's hair—and it's worn with white: white satin scarf tied under the collar; a white fluffy felt hat. Coat by Originala, in Stroock camel's hair, about $295. Henri Bendel; Marshall Field; Dayton's; I. Magnin. Big, leafy earrings in gilt, by Castlecliff, at Henri Bendel. Backgrounds: further views of the newly-opened Olivetti office.

Trench coat: new wearing





AGNES HAWKINS
First prize



SARA BRECKENRIDGE
Second prize



VIRGINIA KASSEL



MARIANNE BRISH



SIDNEY HOWARD
Third prize



MARY DOELLE

VOGUE'S PRIX DE PARIS

Career contest for college seniors—19th year

ONE WINNER'S VIEW:
BY JUDITH WALDROP,
A 1953 WINNER
NOW ON
VOGUE'S STAFF

The Prix is a competition in writing, thinking-out power, realm of interests, clothes sense. That's how it began in 1935 and that's how it will be this year (for details, see page 53). When I was an ineligible teen-ager I read that the Prix was "like an extra course in college, using Vogue for a textbook." Then as a college senior I decided that it was an exercise in perspective, like looking out of the other end of a telescope. Amid the wreckage of my honours' thesis I worked on the Prix, straining at the future like a gnat. Would I send my daughter to my own college? (This question was asked, my year.) Would I prefer to have six apple-cheeked children or to write a trilogy on the Decadent South? (There was a Prix question on my "philosophy of successful living.") To write the profile of myself (that's required every year) my whole life passed in review. It was a little like drowning, but more constructive. And what did I, a history-and-Latin girl from 'way back, know about famous women of fashion, about the influence of women on men's clothes? I knew virtually nothing, but the question was this: did I want to find out?

It's a matter of Stop and Think. How will I appear to ten editors of Vogue, ten impartial factors who'll see me more or less through my own eyes? What's really going on in my closet (and that's as telling as cancelled cheques)? What are my talents (no daydreams here) and what do they add up to? The Prix starts one adding. Is this worth taking time from campus politics, the senior skit, the reading lists? The actual time and effort required to work on the Prix is far less than for, say, Freshman English. And unlike a lot of college courses, the Prix has a direct bearing on the very immediate future. Every college's job adviser tells seniors to write a "précis" of themselves; the Prix sets you to that project with the pleasantest incentive. There's not a charm school going that could jar you into such quick sensibility of your wardrobe; your personality. While the Prix is not a device to put bread into the mouths of June graduates, it *is* a what-can-I-lose excursion into the world outside college, a scanning tower for the field of magazine work. If you're a college senior who'd like to have this post-graduate experience tucked in with your diploma, fill out the entry blank on page 72.

FRANCES MCLAUGHLIN



CALISTA SAYRE



IRENE CUMMING



MARGARET LEE PARR



NINA KIRK



MARJORIE GAFFNEY



LINDA WELLS

1954 CONTEST WINNERS

Chosen from 1,209 seniors in 348 colleges

AGNES HAWKINS of Bronxville, New York, was an English major at Smith. In defining "taste" she wrote "Things not in harmony—not in good taste. Then I remember a photograph—a huge insolent glittering dinner ring hanging over the wax hand of Edith Sitwell. Yes. No. Yes?"

SARA BRECKENRIDGE of New York was an art major at Vassar. "Good taste transcends etiquette—in place of what is proper it stands for what is right. That rightness, the ability to soothe, to put at ease, is its criterion."

SIDNEY HOWARD of New York majored in history at Smith. She wrote: "You can't wear the same dress everywhere (no matter how many accessories are added or removed) and expect to hear rapturous acclaim each time you enter a room."

VIRGINIA KASSEL: "I am a gipsy by choice, not by inheritance. Conservative Middle Westerner, Bryn Mawrtyr, Navy wife, aspiring writer, I travel between my several residences." An English major, she's now in Norfolk.

MARIANNE BRISH of Hagerstown, Maryland, majored in English at Randolph-Macon. Her essay on her philosophy began: "When I was very young, about a week and a half ago, I thought I knew precisely what I wanted . . ."

MARY DOELLE of Grosse Pointe, Michigan, majored in elementary education at the University of Michigan. She wrote: "At the moment I worry about the world situation, but like the majority of my friends, I hope for the best."

CALISTA SAYRE of Glen Head, Long Island, majored in art at Vassar. "I have the impression that fashion is going insular. Hong Kong and Capri are producing clothes to be worn on our own islands, be they actual or just social."

IRENE CUMMING lives in Summit, New Jersey; was an English major at Wellesley. She wrote: "Now I wonder about next year—that big, nebulous period with so much hope in it."

MARGARET LEE PARR of Robstown, Texas, was an English major at Southern Methodist University. She wrote: "I have a penchant for the typical. If a graph could be made of the average American co-ed, it would describe me accurately."

NINA KIRK lives in Great Neck, Long Island; majored in English at Mount Holyoke. She wrote: "The hands of the tiniest wrist watch and majestic Big Ben have this in common—harmony, synchronized and beautiful at once."

MARJORIE GAFFNEY of La Habra, California, majored in journalism, minored in philosophy at Marquette University. "The clothes sense of humour, not bordering on the ridiculous but framing a healthy attitude of buying wisely and with a large amount of flair, is what is needed."

LINDA WELLS of Los Angeles was a journalism major at Stanford. She wrote that "To be alive, to be busily envolved in the doing of something, to have friends, to be loved, and to love—these aren't very unusual ambitions."



PINAFORE AND SHIRT



PRINTED COTTON DRESS

PINAFORE AND DRESS



Pinaforte:

VOGUE PATTERN PLAN FOR A YOUNG AMERICANA WARDROBE

Pretty smart starter for a small-closeted college wardrobe: one dress that goes everywhere but to a ball. Being a pinafore (sharing the versatility of a jumper) and being made here of a brightly-flecked tweed, it has as much fashion coverage as you could find. And one way to come by it is this: a Vogue Pattern. There happen to be unlimited ways to wear it. Illustrated, some of Vogue's suggestions: *Upper left:* In the country, wear the pinafore with a cotton shirt or a cashmere sweater. This shirt of white cotton (a Fuller fabric): made from Vogue Pattern 7807. The pinafore, Vogue Pattern 8394. *Centre left:* A smart cotton dress (its connection with the pinafore is seen below), worn here with a big leather belt, lots of gold jewellery. Of black-dotted orange Fuller cotton: Vogue Pattern 8318. *Below left:* For city or country: a double dress. The pinafore is worn over the cotton dress (therefore the dress turns into a shirt-plus-petticoat). *Opposite page:* For cocktails and dinner: the pinafore with a mass of bright beads. Again, it's Vogue Pattern 8394, made of Anglo tweed dotted with a kaleidoscope of flecks. MM bag, Alexette Bacmo gloves, Monet earrings. Prettily pale complexion: a "Light" touch of Revlon's "Love Pat."

See page 158 for details of these Patterns, and for a list of shops displaying the "made up" models.

PINAFORE ALONE

PRIGENT







"As the shutter clicks, a light goes on"—TWO BY PENN



RUTLEDGE



CECIL BEATON



"A gangly, fabulously beautiful child"—TWO BY RAWLINGS





PRIGENT



FRANCES MCLAUGHLIN



"It's the way her features are put together"—TWO BY HORST





BLUMENFELD



RANDALL

FIVE BY THE MAN WHO HAS PHOTOGRAPHED HER MOST—HENRY CLARKE

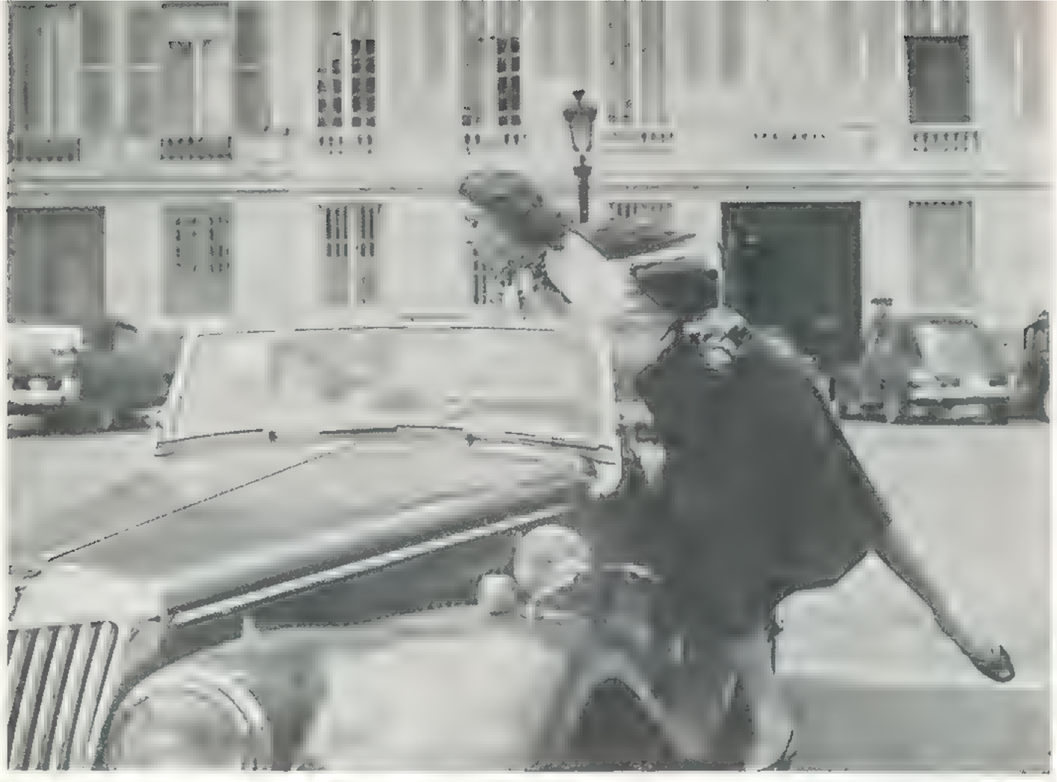












Suzy Parker and her fireman-red MG, in Paris



Suzy Parker in her Chanel suit, photographing a Fath model (unseen)



A Suzy Parker snapshot of her famous model sister, Dorian Leigh

Model into photographer: Suzy Parker at 21

A photograph by Suzy Parker published in colour in French Vogue



A long-legged, almost flawlessly beautiful girl with strawberry-red hair and sea-blue eyes, Suzy Parker has been a top fashion model since she was fifteen; was once on more magazine covers in a month than any model. Now, at twenty-one, she is both model and photographer in Paris, with a French Vogue photography contract. She was born Cecilia Ann Parker, in Texas, one of four ravishing sisters—the others, Florian, Dorian, and Georgia Belle. (Their grandmother was once Deputy Sheriff of San Antonio.) Besides beauty, Suzy has spirit, curiosity, and an eager, retentive mind. When she posed for the great photographers, she studied their techniques, asked them questions, schemed to get behind the camera herself. One of her great friends in Paris is Gabrielle Chanel, who told her her neck was too long, her head too small, forbade her to skin her hair back: "What is this idea of looking like a pin?" Suzy Parker speaks French with a slight Southern accent, lives in a remodelled coach house on the Left Bank, in a flat which pre-Parker was "only fit for French chickens." Often, she turns up punctually at 9:30 A.M. to work as a model, after working since seven on location as a photographer—the prettiest in Paris.

"WEIRD BUSINESS"—POP SONGS

By George Frazier

BOB WILLOUGHBY



Carolyn Leigh, lyrist of "Young at Heart," with "Moose" Charlap, her collaborator on the new *Peter Pan* score.

The stock market of Tin Pan Alley is an agitated, noisy restaurant, The Turf, at 1619 Broadway. "A hot-dog stand with tables and dreams" on the ground floor of the Brill Building, where most music publishers have their offices. The Turf has its walls covered with sheet music as if to remind the diners that they, too, can write a hit song. Here, day after day, the song writers and publishers pursue hits, or, as they say, "an important song." They have wild enthusiasms, wide-spread collars, a conspiratorial air, and often curt gloom. "Does it have a sound?" they ask about a new song. Of a number that might catch on, they say "with this one I'm hoping for the rack." That means an order for 75,000 sheet music copies to be displayed in the racks in candy stores and newsstands.

For a place of such melodic aspirations, The Turf is not particularly lilting. It is where song writers go to meet such music publishers as George Pincus, a flavoury-speeched man (he is credited with "Don't make a Federal case of it"); to see the Artists and Repertoire men, known as the A&R men, who choose the tunes and the artists for the record companies. ("Juggy" Gale, a worrying publisher, is said to remember the A&R men in his prayers the night before one of his songs is to be "cut.") The composers go to see such general managers as "Goldie" Goldmark, a bulky energetic former bass player, who calls everyone "sweetheart" and ends all conversations with an abrupt, "Got nothing further to discuss." The Turf is a refuge from the offices above it, for the Brill Building is not a cheerful place, but a furtive, complaining one. All day long men sit around and play cards, always waiting for the chance to have an A&R man hear a new song. When the waiting becomes unbearable or the cards continue to come up bad, they rise wearily, announce that, "Some days you can't get yourself arrested," tug at their Windsor knots, and go downstairs to The Turf. Knowing this, the A&R men stay away.

As the music business is today—a matter of promoting tunes by records rather than "in-person" bands or singers—the A&R men are the most powerful figures in the industry. These men, whose decision can give overnight success to an unknown, often gather at Hutton's on West 51st or at Al and Dick's, three blocks north. Song writers and publishers view the A&R men with confused emotions. On the other hand, to be an A&R man is a hideously insecure job, dependent for its tenure upon the public. For a while, the golden boy among them was Columbia Record's Mitch Miller, a bearded man of Falstaffian inclinations, who is also a superlative oboist. Oddly enough for a man of such musical ability, Miller, who raised people like Frankie Laine and Rosemary Clooney to success, achieved his power through the use of gimmicks—the lash of the whip on Laine's "Mule Train," the harpsichord background on Miss Clooney's "Come On-a My House." To call a tune gimmicky these days is to brand it a turkey. Right now, the A&R man who is riding high is a blocky man, Joe Carlton of RCA Victor. Up until last year, Carlton's job as head of pop A&R was occupied at Victor by Dave Kapp, a sensitive, whispery-voiced individual who gets away from the music business by writing first-rate poetry for the little magazines. After Kapp put through his long-range program of making Eddie Fisher, Eartha Kitt, and the Ames Brothers jukebox ubiquities and of reviving interest in Perry Como with "Don't Let the Stars Get in Your Eyes," he quit to form his own company.

The two colossi of the record business are RCA Victor's Emanuel (Manie) Sacks and Columbia's Jim Conkling. No two men could be less alike. Conkling is muted, efficient, publicity-shy, conservatively-dressed. Sacks is a full-fledged character. A wispy, gaunt-cheeked, boyish-voiced, slouchy man who wears built-in Demetrius-sized shoulders, wide-spread collars, and a knot in his tie that seems bigger than his short-cropped head, he is an insomniac who holds meetings at seven-thirty in the morning. Noted for his buddy-chum-palship with the disparate likes of David Sarnoff and Sinatra, his abstemiousness, his eligible bachelorhood, he sometimes encounters language barriers that cause him to deplore "unethical scruples," plead for "a happy nucleus" between classical and popular music, refer to a fiasco as a "fiesta," and to remark, by way of attesting to his experience, "I've been in on the inception of this thing from the beginning." He is respected for an organizational ability that has whipped RCA Victor (with Dave Kapp's inspired assistance) into an alert and progressive firm, has swelled its profits by investing its money in shows like *Call Me Madam*.

Tin Pan Alley is all this—the frenetic Turf, the jargon, the Brill Building, Mitch Miller, and Manie Sacks, and, of course, the disc jockeys who can "make" a song. In every case they are hunting hit songs—a song like "Ricochet

Romance," which earned its three writers around $60,000, exerted such strenuous appeal that a drunk in a Montreal night club blacked a singer's eye because she couldn't remember the lyrics, and achieved such semantic heights that last December the tabloids almost uniformly referred to the Rubirosa, Zsa Zsa Gabor, Barbara Hutton involvement as a ricochet romance.

In a sense, a "Ricochet Romance" is the *raison d'être* for Tin Pan Alley and all its aspirations. It was written by Larry Coleman (music) and Joe Darion and Norman Gimbel (words). Last August, Coleman, who had written a number of unsuccessful songs, was approached by "Goldie" Goldmark, the general manager of Sheldon Music, with the suggestion that he try something unusual. For a week or so, he, Gimbel, and Darion sat around humming phrases. Then one afternoon, one of them—no one remembers who—suddenly hit upon the word "ricochet." What they finally emerged with was a rather unusual pop tune—raucous, brassy, and insistent. Its form was unorthodox. In order to emphasize the bright nature of the chorus, they wrote a thirty-two-, instead of a conventional sixteen-bar verse in monotonous rhythm. Then, with the chorus, which is only sixteen bars long, they suddenly doubled the time. The three authors of the song recorded it themselves at a studio in the Brill Building. An hour or so later, Coleman played it for Goldmark. "Again," he said. "Lemme hear it again, sweetheart." By the time it had been played a dozen times, he was out of his chair. "Got nothing further to discuss," he said, seized the record, and bolted. As it happened, he knew that Teresa Brewer had a recording date scheduled at Coral a few days later. "Ricochet" was a Brewer-style tune. Bob Thiele, Coral's crew-cut young A&R man, had to hear the demonstration record only once. "It's for Brewer," he said.

Teresa Brewer's Coral of "Ricochet Romance" was so enormous and sudden a hit that, as often happens, other record companies decided against making it, on the theory that the public would buy only the Brewer version. Things turned out that way. Of the million and a half recordings sold, her treatment accounted for more than a million. The music business being the fickle enterprise it is, however, the song had only a modest sheet music sale, which was not the case with Coleman's "Changing Partners," a number he created with almost surgical detachment.

In the summer of 1953 Coleman began searching for "a warm, flavoursome, country melody." Late in 1948 the influence of "Grand Ole Opry," the network radio show originating in Nashville, began to be felt in the Brill Building, and the kind of tune that had formerly been heard only in performances by folk entertainers, or entertainers with regional appeal, was being sung and played by sophisticated artists and, even more significantly, hummed by such artists' devotees. Aware of the immense success of "Tennessee Waltz," Coleman decided to write a "country-pop" ballad along the same lines, to have the story-line of his song take place at a dance, too. He hit upon the melody one afternoon late in June, then phoned Joe Darion, a lyric writer. Within a few days they had turned out "Changing Partners."

In the bonbon—or Hollywood—version of the song-writing profession, song writers quite simply write songs—period. Actually, they do a lot more. Coleman was anxious to give "Changing Partners" the "right exposure"—a trade term for bringing a new song to the attention of someone who can promote it. His choice of a publisher was a blondish, blue-eyed Italian, Al Porgie, whom he selected for two reasons. In the first place, Porgie, who had not had a hit in a long while, could be expected to throw all his resources behind a promising tune. But equally important, he was a close friend of Jack Rael, the manager of Patti Page.

Although unknown to the public, Rael, a thickset man with horn-rimmed glasses, is one of the most influential figures in the music industry. Approval from him has sometimes raised the indigent and obscure to security and renown, with the most imposing example of this, Miss Page. In the record business, few singers have ever enjoyed anything approximating Patti Page's succession of hits, a condition directly attributable to Rael's canniness in selecting her material. (No one has ever disputed his right to take fifty per cent of her earnings.) Thus, if Rael took a fancy to "Changing Partners," he could have it recorded by Miss Page, who, almost singlehandedly, had made a hit out of "Tennessee Waltz."

Rael was so occupied with other matters when Porgie called upon him with "Changing Partners" that he couldn't listen to it until later. When Porgie took it to Joe Carlton at RCA Victor, he was told, "Nobody wants another 'Tennessee Waltz.'" A couple of months later Hugo Winterhalter, one of Victor's musical directors, was working on a Dinah Shore recording session. When Miss Shore needed another song, Winterhalter gave her "Partners." Before that, however, Patti Page recorded it. Later, studying both the Shore and Page interpretations, Kay Starr decided to make the record. Almost simultaneously, Bing Crosby was so taken by the song that he informed Decca that *he'd* make the important record

ELLIOTT ERWITT



Larry Coleman, composer of "Ricochet Romance," "Changing Partners," and "Tennessee Wigwalk."

of it. RCA Victor released not only the Shore version, but also one by Pee Wee King. In all, around three and a half million records were sold, of which Miss Page's Mercury was responsible for around a million, Miss Starr's Capitol for 400,000, Crosby's Decca for 350,000, and Miss Shore's Victor for 150,000. In Great Britain, where it was tremendously popular, it was recorded by Vivian Blaine. Coleman's royalty, like his co-writers', is a half-cent on each copy of domestic records and two cents a copy on sheet music, of which some 350,000 copies have been sold.

Before the success of "Partners," however, Coleman's "Ricochet" had become a hit. For a while both numbers were on the "Lucky Strike Hit Parade" at the same time. An extreme realist, Coleman does not regard this as a guarantee that he is an established song writer. Thus far this year, for example, he has composed the music to more than sixty songs, most of them recorded and waiting release. It is distinctly possible that none of them will make him more than $500. On the other hand, there is the chance that one of them will earn him the $20,000 he received *(Continued on page 154)*

KAREN RADKAI







Shirt and skirt costume: new fashion status

This autumn, one of the best town and country looks will be a costume made up of a wonderful shirt, a wonderful skirt—a favourite American way of dressing now having new fashion acceptance (through Paris in the Spring, with more than a whiff of Chanel). Note that the skirts are not cut like suit skirts (they hang like the skirt of a dress; they have waist interest); the tops do not look wistful without jackets. Shown with Great Danes and boxers . . . to be seen also with velveteen hats, berets. *Opposite page:* Oyster-white cotton shirt, $8; a suède vest to match, $13; straight tweed skirt, $13. These, by Junior House, Milwaukee. Gloves by Hansen; British Walker pumps. All: Bonwit Teller. Costume, also at Himelhoch's. Fine Feathers stockings in a fine shade for tweeds—honey beige. *Above, left:* Grey wool jersey top, $8; by Dorothy Korby. British wool skirt, grey flannel with stitched pleats, by Gor-Ray, $15. (And when she turns around, the view is pure 1954: the jersey's baby sailor collar of white piqué.) Franklin Simon; Woodward & Lothrop. The belt: our own addition. *Below, left:* The noblest stripes of them all—Roman ones, striking and beautiful, on a shantung shirt. New points: the big collar, the unexpected sleeve length; $40. With it, a grey flannel skirt, petal-gored, flowing into a bell shape (permanently, because it's Pellon-lined); $45. By Walter-Bass. The costume is at Gunther Jaeckel; Joseph Magnin.

The shirt and skirt costume

Continued here: the same easy upkeep and comfortable fit that mark summer separates, now distinguishing these autumn versions. Reading clockwise:
Below: No struggle for power here between conflicting interests: the blouse intentionally subordinate. Boxer-style skirt, elastic band top, $15. No-iron cotton shirt, $7. By Beacon Hill. At Best's; Sakowitz.
Above, right: Tandem, but not random. Button-pleat skirt, by Norman Baker of Milliken tweed; $16. Paisley blouse of Wyner jersey, by Nancy Tucker; $10. The Coronet bag is tweed (tweed in the bag, very new); belt by Beltmart. All at Bergdorf Goodman.
Opposite page: The whole look here, greater than the sum of its parts (both, beautiful). "Hopscotch" wool plaid skirt, $30; Wyner jersey top, $18. Both by Brigance of Sportsmaker. (Belt added.) These, the gloves by Superb, Monet earrings, Mademoiselle shoes, all at Lord & Taylor. Separates (ready Aug. 15): also at Thalhimers; Wanamaker's, Phila.
Below, right: Speckled wool skirt; its own leather belt. By Summit of Boston, $8. Irish linen appliquéd blouse by Morlove, $13. At Best's; Miller & Rhoads.





KAREN RADKAI



Brightest new coats? Petticoats



Sheer prettiness aside, here are two fashion conclusions: colour and shape. If colour is good on the outside (and as of 1954 it couldn't be better) why not an inner splash of colour? Following the shape news seen on pages 86 to 115. *Left:* For sheath dresses, a tube of coral nylon tricot. By Carter's, $4. Altman; Wanamaker's, Phila. *Right:* Red, for the red evening coat (page 113), a permanently-pleated fan of nylon taffeta by Eye-ful, $17. At Saks Fifth.



Left: To follow the lines of any slim skirt: an Ondine-shaped petticoat that's a wrap-around. Two points of prettiness: the lipstick-red colour of the nylon tricot, the flounced edging. By Kayser, $7. Lord & Taylor; Miller & Rhoads. *Right:* For a skirt with fullness from the waist: a petticoat with the same. It's black nylon taffeta hemmed up in triangles with a pink net flounce. By Seamprufe, $9. Macy's; Frederick & Nelson.



Dagmar

Lingerie shapes and shades— continued



Left: A slim slip with a surprise ending: the full, fluttery hemline. This is bright red nylon tricot and lace. By Rogers, $15. Best's; Neiman-Marcus. *Above:* A whiff of a petticoat for the wide soft skirt that needs pliant fullness. Of white nylon tricot, puckered between lace bands. By Gracette, $20. Bergdorf Goodman; I. Magnin. *Right:* For skirts that bell out gradually, a black slip that's nylon tricot to the hipline; from the hips down, stiffened nylon with a flounce. By Laros, $9. Lord & Taylor; Marshall Field.



Working for beauty now: the bees

A hive of activity as we go to press: the beauty world.
A brand-new beautifier is now coming from the bees;
a beautifier that helps to give the skin a healthy tonicity,
a moist freshness (especially good for very dry and mature skin).
The new ingredient, called "royal jelly," has nothing to do with honey,
except that it comes from bees. Seems that the question
that started research for it was this: what makes a queen bee a queen?
(She's the prettiest, healthiest, longest-lived bee in the hive.)
The answer turned out to be: diet.
The queen bee eats nothing but a secretion from
the pharyngal glands of the worker bees—royal jelly.
And it's the properties of royal jelly that make the queen the queen.
So: scientists have been studying the effect of this remarkable nourishment
on human beings. The full returns aren't in from experiments with royal jelly.
But here we're reporting one of the first successes: royal jelly in a skin lotion
that helps keep the complexion pretty. Pictured above: Elixir de Markoff,
a royal-jelly treatment lotion to apply nightly (in minute quantities . . .
very little is needed). By Alexandra de Markoff, $15 plus tax for 1⅔ ounces.



"WEIRD BUSINESS"—POP SONGS

(Continued from page 145)

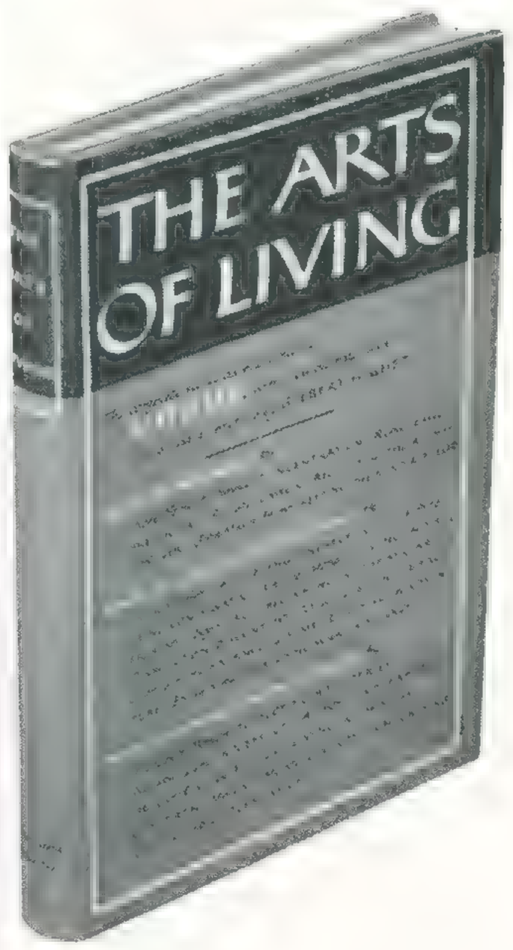
from "Ricochet" or the $25,000 from "Partners."

A young song writer's plight is a somewhat more formidable one than those that confront other creative artists. A couple of years ago, Frank Loesser, whose accomplishments include the score of *Guys and Dolls* and who has been working for three years on a musicalization of *They Knew What They Wanted*, decided to remedy the fact that practically nobody aided or encouraged young song writers. Looking about for talent that might eventually enrich Frank Music, his publishing firm, he came on Jerry Ross and Richard Adler, who, at that point, showed little else but promise. Since then, Adler, a tall, eel-like, thirty-one-year-old individual with polished fingernails, and Ross, a short, sandy-haired, twenty-eight-year-old who has rather a cauliflower face, collaborated on the score of the hit show, *The Pajama Game*. No longer Tin Pan Alleyites, but theatre personalities, Adler and Ross, who subsisted on $50 each per week from Loesser a few years ago, say they expect to make more than $100,000 each this year. "We turn down $75,000 offers like peanuts," says Adler, hopefully.

About the same age is Carolyn Leigh, a thirtyish blonde who wrote the lyric to "Young at Heart" and also the words for the Mary Martin production of *Peter Pan;* achieved such sudden recognition that at the moment her name is regarded as a dirty word around The Turf. "What's a sweet guy like Moose Charlap doing writing with her?" somebody inquired a few weeks ago, referring to twenty-two-year-old Morris "Moose" Charlap, a tiny, booming-voiced composer with whom Miss Leigh chose to collaborate on *Peter Pan*.

Frank Loesser takes an amused attitude toward the resentment stirred up by Adler and Ross and Miss Leigh. "For years song writers hated Irving Berlin," he says. "They had that coloured boy writing his songs. Well, Berlin never went to jail, did he? Who you gonna sue? People say Adler and Ross copy me. So what? A guy marries a dame because she looks like his mother—Adler and Ross happen to like my style. You can't send 'em to the electric chair for that, can you?

"Look, this is a weird business. If I let it worry me, I'd been in the laughing academy ages ago. How do you think it used to make me feel when I heard my wife called 'the evil of two loessers'?"



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which first appeared in Vogue.
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Millicent Carey McIntosh,
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are among the subjects. . . .
The book, with biographical
notes, has a preface by
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of the series,
"The Art of Persuasion."

THE ARTS OF LIVING is available at your bookstore or you can order it directly from Vogue, Greenwich, Connecticut. Only $3 ppd. per copy.

(Continued from page 119)

finally called on him, and Pound was angry that he had not called before. "Would you come to our poetry gathering?"

"What do you do?" said Frost.

"We rewrite each other's poems to see how many syllables we can cut out. Flint tells me you're publishing a volume. Is it out?"

"I don't know," said Frost.

"Let's go and see," said Pound.

They went to David Nutt's office and found one copy, the first Frost had seen. Pound kept it, he did not give it to Frost. They went back to Pound's place.

"Find yourself something to read, I'm going to read this."

After a while Pound looked up and said, "I hope you don't mind my liking it?"

"Best thing about Ezra," said Frost, "was the way he welcomed anything new and good. The first poet I ever sat down with to talk about poetry was Ezra Pound."

MEETINGS WITH ENGLISH POETS

But he was soon to meet other poets, English poets, and talk with them about poetry. He met T. E. Hulme. He met Wilfrid Gibson at the Poetry Bookshop, and Gibson persuaded him to move from his cottage at Beaconsfield to another in Gloucestershire. It was a colony of Georgian poets. Lascelles Abercrombie was the first to settle there, at Ryton in 1911. John Drinkwater visited him. Gibson took a cottage a couple of miles away at Greenway. W. H. Davies and Rupert Brooke visited him, and out of their friendship came the publication of *New Numbers* in 1914, printing the poems of Abercrombie, Drinkwater, Gibson, and Rupert Brooke. Frost lived near them but, as he told me, there was never any question of being included in *New Numbers*. It was Drinkwater's show. Frost was not a member of the Georgian group or the imagist group, or of any group. He liked Abercrombie best of all, and wrote his poem, "The Sound of Trees," for him. Ezra Pound hated Abercrombie, Frost said, and once challenged him to a duel, and Abercrombie as the challenged party had the right to choose the weapons. He chose unsold copies of their poems at one hundred yards.

The best of the poets who visited them—a great poet—was Edward Thomas, Frost's favourite human being. They walked and talked and looked at flowers. And, as Thomas wrote in his *Collected Poems:*

The sun used to shine while we two walked
Slowly together, paused and started
Again, and sometimes mused, sometimes talked
As either pleased, and cheerfully parted

Each night. We never disagreed
Which gate to rest on. The to be
And the late past we gave small heed.
We turned from men or poetry
To rumours of the war remote
Only till both stood disinclined
For aught but the yellow flavourous coat
Of an apple wasps had undermined;

Or a sentry of dark bronies,
The stateliest of small flowers on earth,
At the forest verge; or crocuses
Pale purple as if they had their birth

In sunless Hades fields. . . .

Everything
To faintness like those rumours fades—

. . . like those walks
Now—like us two that took them, and

The fallen apples, all the talks
And silences—

It was Frost who made Edward Thomas a poet. In a letter Frost once wrote:

> "At that moment, he was writing as good poetry as anybody alive, but in prose form where it did not declare itself, and gain him recognition. I referred him to paragraphs in his book, *In Pursuit of Spring*, and told him to write it in verse in exactly the same cadence. That is all there was to it. His poetry declared itself in verse form, and in the year before he died he took his place where he belonged among the English poets."

Edward Thomas was killed on Easter Monday, 1917, and when his book appeared that year it was dedicated to Robert Frost.

Frost returned to America in 1915, having published his American poems in England, and having written a few English poems which appeared in Harold Monro's *Poetry and Drama* and later in the volume *Mountain Interval:* "The Cow in Apple Time," "The Sound of Trees," and "Putting in the Seed." At that time he was more than ever convinced that he had been born and been consecrated a poet and nothing else, and he believed and practised his lifelong theory that poetry is based on the tones of the speaking voice. He said:

> "What I have been after from the first, consciously and unconsciously, is tones of voice. I've wanted to write down certain brute throat noises so that no one could miss them in my sentences. I have counted on doubling the meaning of my sentences with them. . . . All the fun's in how you say a thing."

He got it from Wordsworth, Browning, and from Virgil's *Eclogues.*

What has brought him closest to the American public as a human being is the frequent appearances he makes on the public platform. He has lectured and read his poems, and talked to schools and universities all over the country. He was, I believe, the first "poet in residence" on a university campus. A talk by Frost is an unforgettable experience. It is a per-

(Continued on page 156)

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ROBERT FROST

(Continued from page 155)

formance, and I use the word performance advisedly; and he is just as much a part of the audience as anybody else. I have heard him break off in the middle of a poem, and mutter to the front row "There he goes again." There is always laughter in the front row. He comes onto the platform informally, holding a printed book or two and a notebook, starts with one or two axiomatic statements. profundities perfectly familiar to him, such as "Poetry is prowess," amplifies it and illustrates, moves on to a reminiscence, reads or, as he calls it, "says" a poem, reads it again, comments on it, its origin, its technique. He is a superb reader of his own poetry. Sometimes he closes his eyes and gropes inwards. He does this most when he is talking seriously with one person. Sometimes he puts out tentacles towards the audience. He is acutely sensitive to his audience. He calls on his stock in trade in accordance with the personal stimulus of a particular audience—whether the great gathering at Harvard for the Norton lectures, or the intimate circle of friends and disciples at Bread Loaf, where he is most unbuttoned. It was at Bread Loaf that, on different occasions, I watched a lecture turn into a reading, and a reading of poetry into a creative lecture. His poems are dramatic monologues. His lectures are meditative monologues.

A MAGNIFICENT TEACHER

He is a magnificent teacher, and he never writes down his lectures. He once wrote to a fellow poet:

> "I'm terrible about my lectures. In my anxiety to keep them as long as possible from becoming part of my literary life, I leave them rolling round in my head like clouds rolling round in the sky.... Their chief value for me is for what I pick up from them when I cut across them with a poem, under emotion. They have been my inner world of raw material, and my interest has been to keep them raw."

I have read a good many reports of his lectures, but though some of the material turns up again and again, it is never in the same arrangement, and never quite in the same form. Every lecturer fishes out of his memory or his notebook some illustration which, at that moment, is imperative, whether he has used it before or whether, though he hopes not, his audience has heard it before. As a good teacher, his illustrations are of the simplest. He told us, in one lecture, how in a talk to a boys' school he wrote on the board, to illustrate the life-giving rhythms of speech, three flat sentences:

> The cat is in the room.
> I will put the cat out.
> The cat will come back.

And these flat sentences came alive in his lazy quick drawl:

> There's that cat got in.
> Out you get, you cat.
> What's the use, she'll be right back.

He will read from his notebook some aphorism, or some definition of poetry: "In making a poem you have no right to think of anything but the subject matter. After writing it, no right to boast of anything but the form." . . . "I write poems to see if I can make them sound all different from each other." . . . "Poetry is words that have become deeds."

The first time I read one of these definitions was more than thirty years ago, and it is still fresh in my mind. "There are two types of realist," he said, "the one who offers a good deal of dirt with his potato, to show that it is a real one; and the one who is satisfied with the potato brushed clean. I'm inclined to be the second kind.... To me the thing that art does for life is . . . to strip it to form."

Frost is always ready to talk about a poem once he has finished it. While he is writing, he is a "furtive worker." Some of his best poems have been spontaneous and sudden like "Dust of Snow." He calls them "favours." Yet of one poem, when he was asked, "Were you a long time writing that?" he replied, "I was all my life writing it." For me his best poem is one that recalls Edward Thomas' tone of voice: "Stopping by Woods on a Snowy Evening." He told me it was written off in a flash. He had spent all night writing the long poem "New Hampshire." Then "next morning I wrote this. I was so tired and intoxicated I couldn't stop."

> Whose woods these are I think I know.
> His house is in the village though;
> He will not see me stopping here
> To watch his woods fill up with snow.
>
> My little horse must think it queer
> To stop without a farmhouse near
> Between the woods and frozen lake
> The darkest evening of the year.
>
> He gives his harness bells a shake
> To ask if there is some mistake.
> The only other sound's the sweep
> Of easy wind and downy flake.
>
> The woods are lovely, dark and deep,
> But I have promises to keep,
> And miles to go before I sleep,
> And miles to go before I sleep.

"That poem," he said, "contains all I ever knew."

Editor's Note: A professor of English at Queen Mary College, London University, J. Isaacs is not only an authority on contemporary writing, but also something of a Shakespeare expert, a book collector, and by his own testimony, a reader of dictionaries. Among his books are *The Background of Modern Poetry* and *An Assessment of Twentieth Century Literature.*

More lingerie notes

(Continued from pages 150-152)



More bright news shaping up for the lingerie drawer (or the top of a college-bound wardrobe trunk). 1. A bright lipstick red: this nylon tricot slip, edged with inserts of puckered net. The slightly flared hemline means it's nice under gently widened skirts—pinafores, for instance. By Artemis, $6. Lord & Taylor; Stewart Dry Goods. 2. Multiflora here—rows of every-coloured flowers all around the full skirt of this white nylon taffeta slip. This slip, for full skirts only. By Gilead, $9. At Altman. 3. A petticoat in dimensions of black. This is nylon tricot covered with cobweb lace, all air-mail weight. The hemline—triangles dotted with rhinestones. By Eyeful, about $8. Altman; I. Magnin.







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❷ Next, use short, light upward strokes of the Maybelline Eyebrow Pencil, to form beautiful, expressive brows. Taper lightly at outer end. Soften effect with fingertip.

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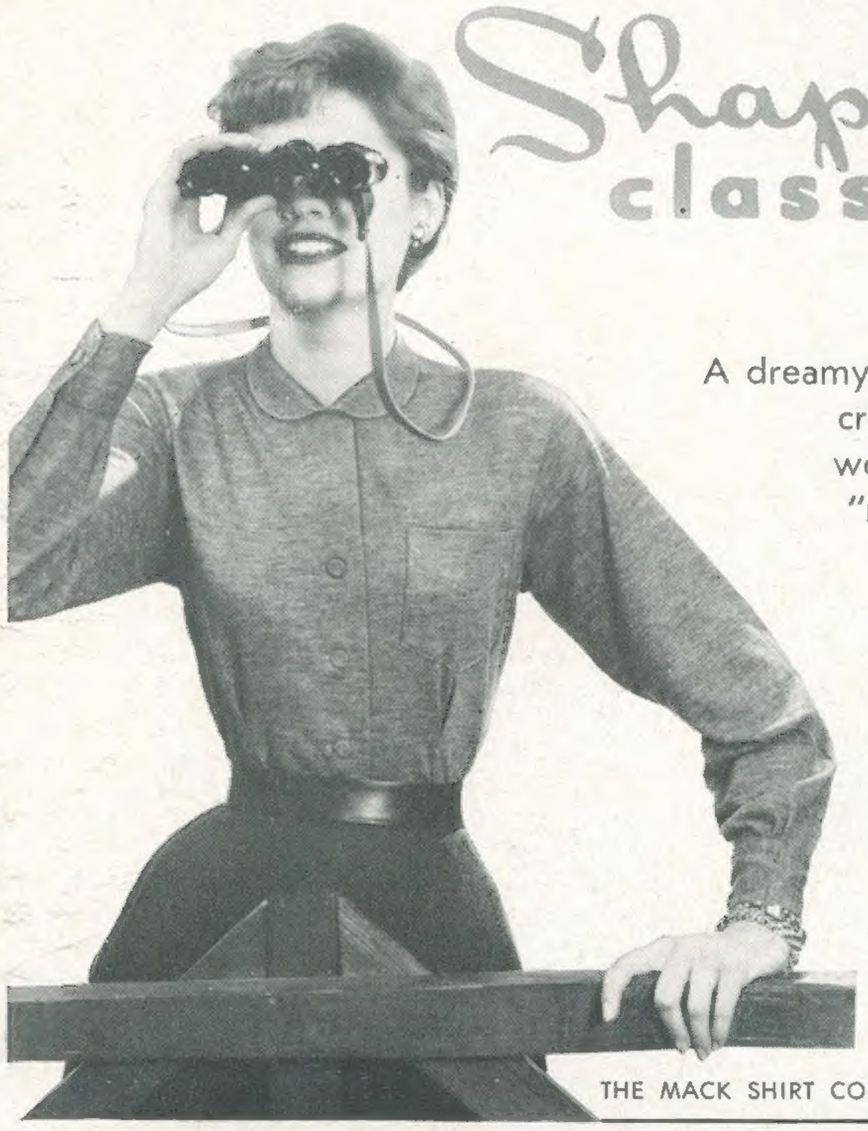
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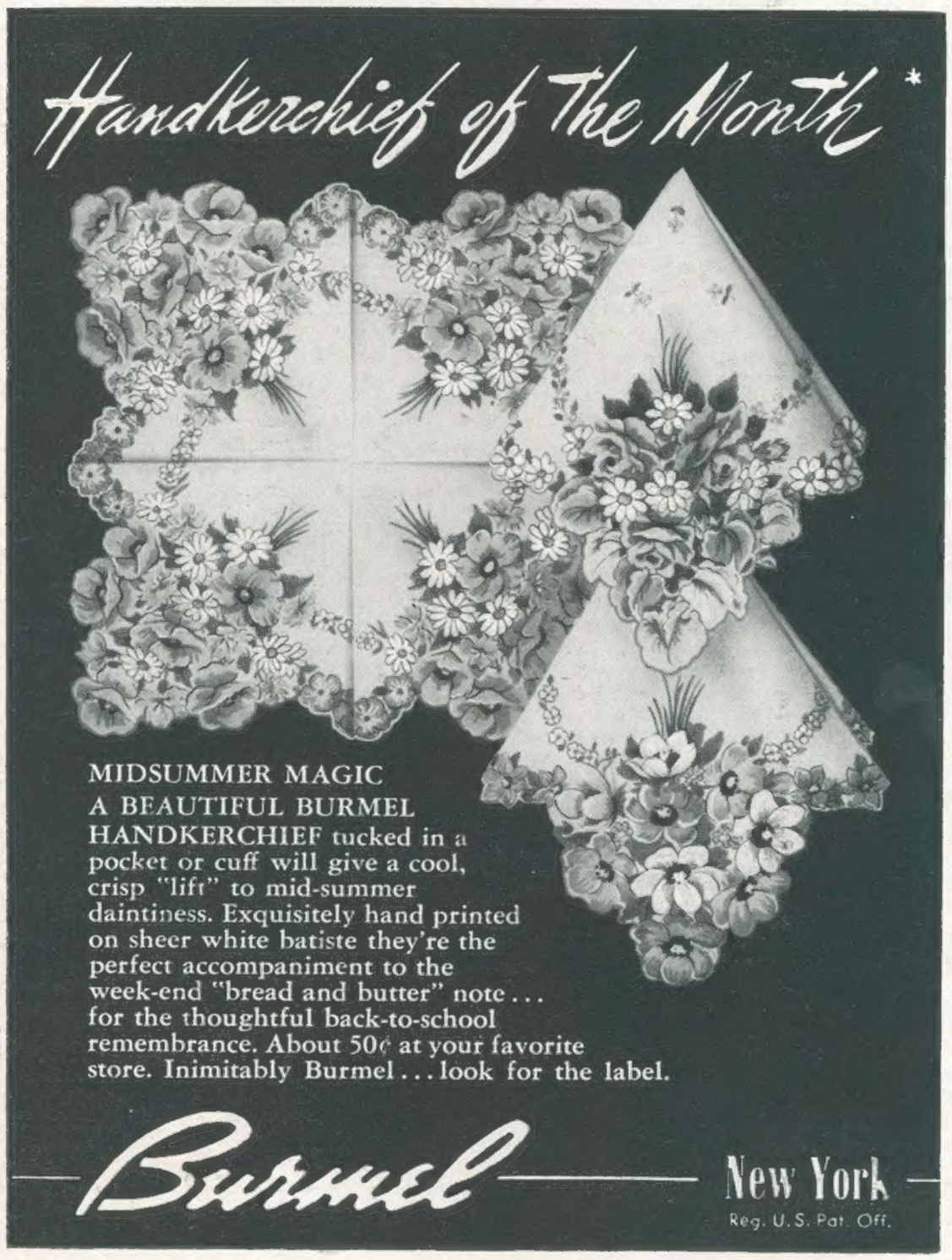


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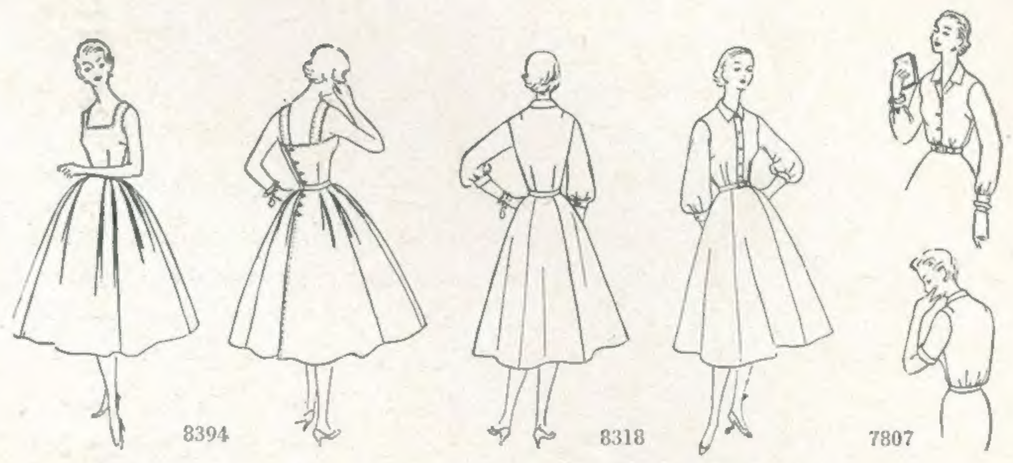
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VOGUE PATTERNS

(Back views of the patterns shown on pages 140-141)



Left: Full-skirted pinafore-jumper made from Vogue Pattern 8394. Sizes 12 to 20 (30 to 38.) For size 16 (34), 3¾ yds. of 54" fabric. 60c.
Centre: Shirtwaist dress from Vogue Pattern 8318—Easy to Make. Sizes 12 to 20 (30 to 38). For size 16 (34), 4¾ yds. of 35" fabric. 75c.
Right: Long-sleeved blouse made from Vogue Pattern 7807. Sizes 12 to 20 (30 to 38), 40 to 46. For size 16 (34), 2⅞ yds. of 35" fabric. 50c.

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A made-up model of Pattern 8394, shown on page 141, and other Vogue College designs, may be seen in the fabric departments of the following stores:

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Bakersfield, Calif...Malcolm Brock Company
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Birmingham, Ala...Loveman, Joseph & Loeb
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